

IN THIS ISSUE:—"RICHARD WAGNER'S PIANO COMING TO AMERICA"—BY CROMWELL CHILDE

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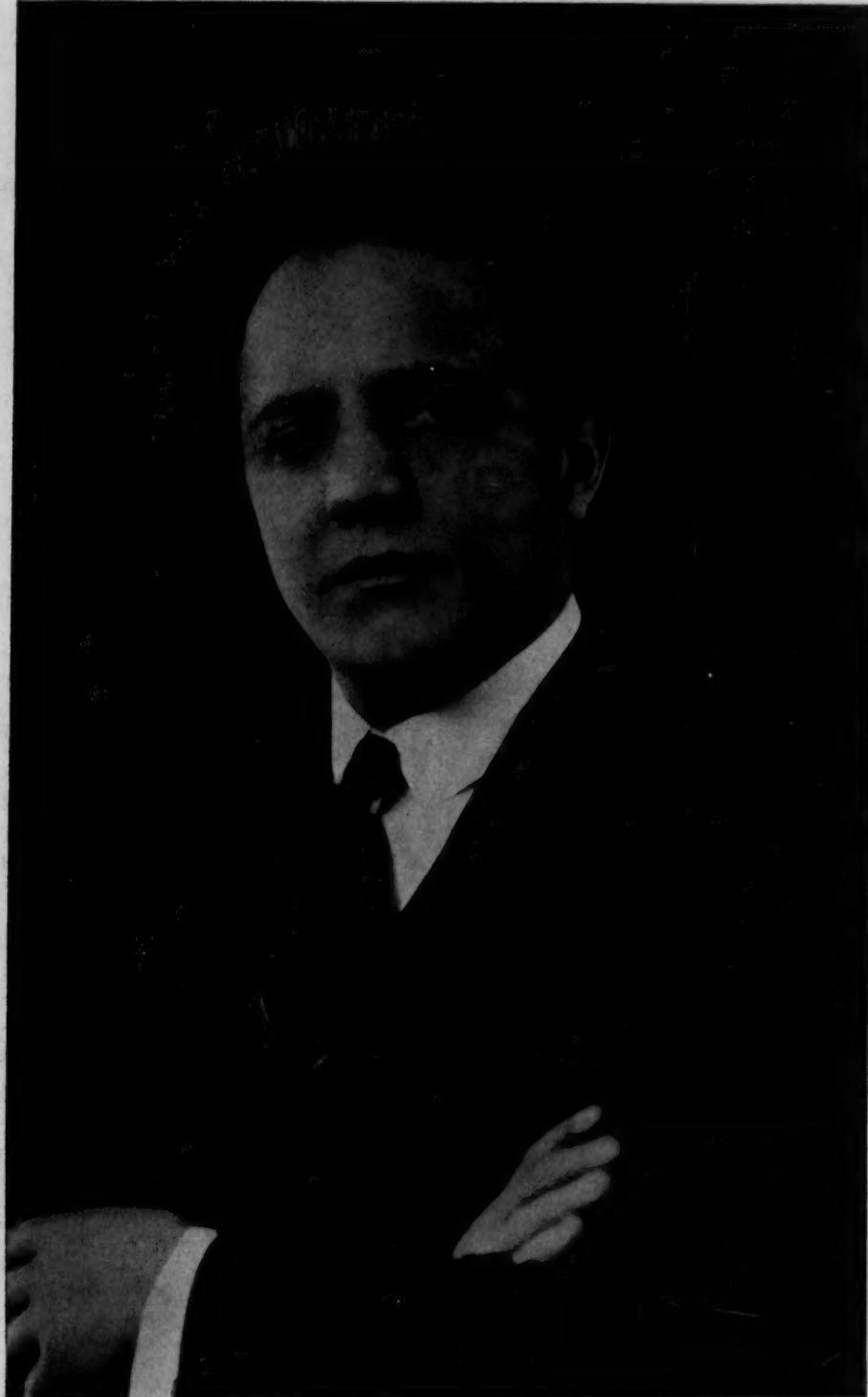
Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXIV NO. 20

NEW YORK, THURSDAY, MAY 18, 1922

WHOLE NO. 2197



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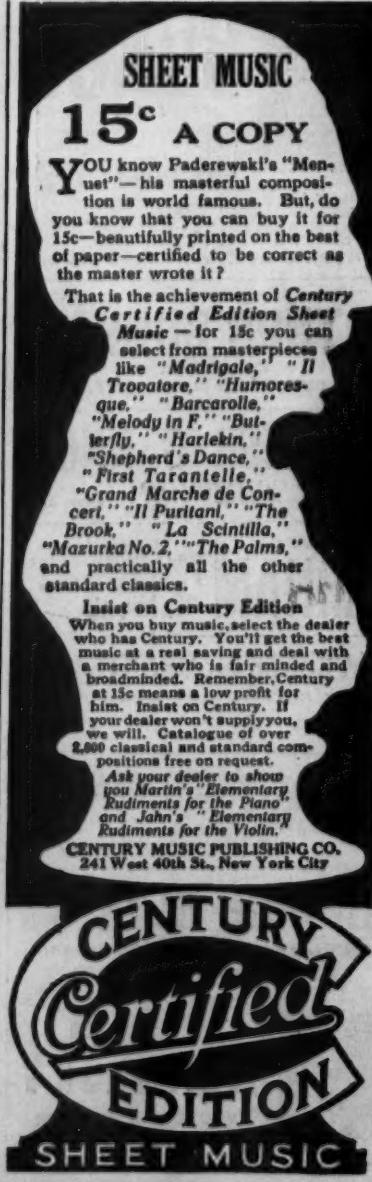
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Work of Chorus Proves Particularly Notable—Credit for Success of Concerts Due Conductor Nelson P. Coffin—Soloists Include Cora Chase, Inez Barbour, Merle Alcock, Lambert Murphy, Knight MacGregor, Norman Joliff, Harold Bauer—Interesting Contests Also Arouse Enthusiasm

Fitchburg, Mass., May 8.—The annual Fitchburg Music Festival was held in this city on April 27 and 29. The festival program included two evening concerts, an orchestral matinee, and was preceded by the annual "Presentation" concert, a public rehearsal on Wednesday evening (April 26), and other special events of a social and musical nature which practically filled the entire week and made it one of much activity and interest to music lovers of the city and adjacent communities. The principal choral work of the festival program was the Verdi-Manzoni "Requiem," presented on the second evening as the closing concert.

The event was one which compared favorably with those of recent seasons. The festival forces included a remarkably well prepared chorus of 275 voices, an orchestra of twenty-five selected players under the direction of Louis Eaton, and a group of eminent soloists. These soloists were Cora Chase and Inez Barbour, sopranos; Merle Alcock, contralto; Lambert Murphy, tenor; Knight MacGregor, baritone; Norman Joliff, bass, and Harold Bauer, pianist. The entire program, as for the past twelve years, was under the able direction of Nelson P. Coffin, while Mabel E. Sheldon, who has for many seasons served as festival accompanist, again officiated in that capacity and, as is her custom, contributed a full and important share to the success of the festival. Miss Barbour accepted an engagement on a few hours' notice, taking the place of Florence Hinkle who was prevented from fulfilling her engagement on account of illness.

The festival was in all ways a marked success. There was but little more to be desired from an artistic viewpoint, while the patronage was as usual, with practically capacity audiences at all concerts. Cities and towns from a wide radius sent delegations to the various concerts, while representative musicians from New York, Boston, and other cities, were among those who came from afar to enjoy the delightful programs.

THE OPENING CONCERT.

The opening concert, on Thursday evening, was, as has been the custom for many seasons, miscellaneous in character, offering the usual short choral works, with a miscellaneous program of solos by eminent artists. The chief choral work on this occasion was Deems Taylor's setting of Alfred Noyes' poem, "The Highwayman," for baritone, chorus, and orchestra, a work new to Fitchburg festival patrons but one that gave much pleasure and aroused, especially through its interpretation, much interest and enthusiasm. Knight MacGregor, a virile young baritone, was the assisting soloist in this work and also in the closing number of the evening, "Land Sighting," from Grieg's cantata, "Olaf Trygvason." The large chorus was at its best in the Taylor work, and the orchestra was all that could be desired.

The other assisting artists of the evening were Cora Chase, soprano, and Harold Bauer, the eminent pianist. Miss Chase has youth, beauty, vocal quality, and true musicianship. The possession of all these was quickly recognized by the audience, and Miss Chase was given an ovation that for warmth or spontaneity has seldom been exceeded at a local festival. Her program numbers were the arias, "Nobles seigneurs" from Meyerbeer's "Les Huguenots," and "Ah, non credea" from Bellini's "La Sonnambula." Encores were in order and several additional and enthusiastic recalls, with floral tokens, were the compliment paid the singer.

Mr. Bauer has long been one of the more popular of the master pianists to play in this city. His many friends and local admirers were apparently out in force, if one may judge from the cordial reception accorded the artist. Schumann's "Kinderszenen" and a scherzo by Chopin were the programmed numbers, contrasting in character but presented with equal virtuosity by this capable artist. The audience relinquished Mr. Bauer only with great reluctance, and not until three encore pieces were played by the artist.

All in all, the opening concert of the festival could not have been more fortunate in its arrangement of program nor in the choice of artists. It was a brilliant success, reflecting an unusual degree of credit upon all participants, and was enjoyed by a capacity audience, exerting no little influence upon the success of the festival as a whole and upon the attendance at succeeding concerts.

ORCHESTRAL MATINEE.

The orchestral matinee Friday afternoon was more than ever an event of equal importance with the evening con-

certs, made so through not only the excellence of the orchestra which Conductor Louis Eaton has brought to Fitchburg annually for several seasons, but also through the appearance of Miss Chase, as soloist.

While the orchestra engaged for this season's festival was of smaller dimensions than the symphonic organizations established and maintained in several of the larger cities, the program on this occasion was no less commendable or enjoyable on that account. Conductor Eaton very wisely presented a program that could be adequately given by an orchestra of comparatively small size. That this could be the result of the efforts of a group of but twenty-

of the festival. Soloists, chorus and orchestra all seemed to be at their best, and to give of their best in a concert that will long be remembered. The entire seven parts of the Requiem were given as scored, with the exception of a part of the "Libera." The large chorus had seemingly never been heard to better advantage, the soloists sang as

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CINCINNATI ORCHESTRA HAS NOT YET FILLED THE VACANCY LEFT BY YSAYE

Differences Between Management and Former Conductor
Caused Final Break—Rumor of Serge Koussewitsky's
Accepting the Post Not Confirmed

It was only a few weeks ago that the management of the Cincinnati Orchestra announced the re-engagement of Eugene Ysaye as conductor, so there was considerable surprise when news came last week that Ysaye had resigned his position and immediately left Cincinnati on his way to Belgium, where he will spend the summer.

A wire to the management of the Cincinnati Orchestra asking for a statement regarding the resignation brought the following response: "Have no statement to make other than that differences in policy between Ysaye and the management of the orchestra led to his resignation. (Signed) Cincinnati Symphony Orchestra Association."

The MUSICAL COURIER's Cincinnati correspondent, Warfield Webb, reports that the trouble was due to decided differences between conductor and management. Ysaye wished to make a number of changes in the personnel of the orchestra, none of which were agreeable to the board. The principal point upon which they differed was Ysaye's desire to have his son, Gabriel, made concertmaster of the orchestra, a proposition which the board refused to entertain. Ysaye also wished to be relieved of his duties as conductor on some of the concert tours, and there are said to have been difficulties in regard to the engagement of certain soloists.

The matter of Ysaye's successor is being considered, but it is likely to be some time before a decision is arrived at. A cable report from Paris, dated May 13, stated that the conductorship had been offered to Serge Koussewitsky, the well known Russian leader, and it was understood that he would accept it. A telegram from the MUSICAL COURIER to the Cincinnati management inquiring as to the truth of this report brought the following answer: "No conductor has been engaged as yet."

It is likely that, if the matter of a new permanent conductor is not settled at a meeting of the board of directors which will soon be held, at least the first part of the coming season may be arranged for by the engagement of guest conductors.

Ysaye is in New York at the present time and will remain here until about June 1. He is negotiating with a well known concert manager and the probabilities are that he will be here next season for an extended concert tour as violinist.

ACADIA FESTIVAL A HUGE SUCCESS

Van der Veer and Patton Score as
Soloists

Wolfeville, N. S., May 10.—Under the auspices of Acadia Ladies' Seminary, the seventh annual music festival was given April 27 and 28 by the Acadia Choral Club. There were four concerts, each being well attended by audiences which were loud in their praise of the programs presented.

The first concert took place Thursday afternoon, and was presented by seven members of the class of 1922. These were Mary Eagels, pianist; Mary Lusby, violinist; Eleanor Mitchell, pianist; William Miller, reader; Miriam Bancroft, pianist; Frances De Wolfe, contralto, and Eileen Wilson, pianist.

That evening the second concert was given by the Acadia Ladies' Seminary Glee Club, thirty voices, conducted by William Arthur Jones, and the Acadia Orchestral Club, of thirty-five pieces, conducted by Beatrice Janet Langley and assisted by M. Bonnett. The program opened with the allegro from the "Unfinished" symphony of Schubert, included the largo from the Bach concerto for two violins in D minor played by Mary Lusby and Verne Thompson, the cantata "Garden of Flowers" by Luigi Denza, and closed with the "Coriolan" overture of Beethoven. Among the soloists of the cantata were Elsie Smiley, soprano; Mabel Nichols, mezzo soprano, and Frances De Wolfe, contralto.

Nevada Van Der Veer, mezzo contralto, and Fred Patton, bass-baritone, gave a remarkably fine program on

(Continued on page 6)



ARTHUR RUBINSTEIN,

distinguished Polish pianist, whose technical fluency, elasticity, lightning speed and sensational finger velocity, coupled with a sweet singing touch, are the undeniably qualities which have captivated music loving America, and in the opinion of the late James Gibbons Huneker are traits sufficient to equip half a dozen pianists. The announcement of the return of this young pianist for an American tour next season, under the management of George Engles, will be of prime importance to every local concert manager.

five men reflects even more credit upon that twenty-five, and upon Mr. Eaton for his choice of numbers and his admirable interpretations. It included the overture to Mozart's "Don Giovanni," the andante from Tschaikowsky's fifth symphony, a melodie and serenade by Rachmaninoff, minuet by Puccini, the "March of the Dwarfs" by Grieg, entr'acte from Cellier's "The Mountebanks," Indian war dance, from a Cheyenne melody by Skilton, and a group of silhouettes by Henry Hadley which were dedicated by that composer to Mr. Eaton.

Miss Chase repeated her success of the previous evening, delighting the matinee audience with a generous array of varied songs, beautifully sung in a way that won a deserved ovation for the singer upon each appearance. The most pretentious offering was the aria "Qui la voce sua," from Bellini's "I Puritani," followed by two groups of less pretentious but equally as enjoyable miscellaneous songs.

FINAL CONCERT.

The crowning glory of an unusual series of concerts was achieved in the performance on Friday evening of the Verdi-Manzoni "Requiem," the closing and most imposing event

SAN ANTONIO PLAYS HOST TO TEXAS F. M. C. CONVENTION

Seventh Annual Gathering Brings Large Number of Delegates—Interesting Papers and Discussions—Numerous Entertainments for Members—Election and Banquet

San Antonio, Tex., May 2.—The seventh annual convention of the State Music Teachers' Association was held in San Antonio, April 27, 28 and 29, at the St. Anthony Hotel. The convention was called to order by the president, Mamie Folsom Wynne, of Dallas. Mayor O. B. Black was introduced by Roy R. Repass, president of the local association. Mr. Repass greeted them on behalf of the local association. Charles W. Froh, of Stephenville, responded for the

Simon, of San Antonio. The accompanists were John Bert Graham, Waxahachie; Mrs. Julien Paul Blitz, San Antonio, and Mrs. Nat Goldsmith, San Antonio. In the interlude between the program and the reception, the Beethoven-Liederkranz Singing Societies, under direction of Henry Jacobsen, sang.

Friday morning Sam Losh, of Fort Worth led the assembly in a "sing." David L. Ormesher, recently of Dal-



MEMBERS OF THE TEXAS STATE MUSIC TEACHERS' ASSOCIATION,

taken on the occasion of the annual convention at San Antonio, April 27, 28, 29. Reading from left to right the persons marked with a cross are: Sam Losh, of Fort Worth, chairman of executive committee; Mrs. Harriet Bacon MacDonald, president of Dunning Club of State of Texas; Henry E. Meyer, of Brownwood, vice-president of State Association; E. Clyde Whitlock, of Fort Worth, secretary-treasurer of State Association; John Bert Graham, president of State Association; Mrs. Mamie Folsom Wynne, retiring president of State Association; Clark Leaming, of Waxahachie, retiring vice-president of State Association; Mrs. Roland Springall, vice-president, local association; Alice Mayfield, secretary of local association; Roy R. Repass, president of local association.

State association. Greetings were read from Mrs. James Hambrick, president of Texas Federation of Music Clubs. Mrs. Wynne was then introduced by John Bert Graham, secretary-treasurer of Waxahachie, and made an address, speaking of the general influence of music. Clark Leaming, of Waxahachie, vice-president, made his report, and called for reports from the county vice-presidents, as to their programs in music in their county. Decidedly interesting and inspiring reports were given from the following: Aransas, Bell, Bexar, Bosque, Brown, Coldwell, Dallas, Ellis, Erath, Gonzales, Karnes, McLennan, Navarro, Robertson, Scurry, Tarrant, Travis, Valverde and Williamson. There would have been many more represented had it not been that this was just the time of the overflow of the various rivers. The reports of committees were next heard. John Bert Graham of Waxahachie, chairman of program, reported that the best in the State had been selected to appear; he also reported for the memorial that the association had had no deaths this year. A letter from Minnie May Fitzhugh, of Valley Mills, chairman of scholarship, was read, saying that several had been given; a letter from chairman of public school music, saying music memory contests had been conducted, and Mrs. Loveless sent specimens of the method of conducting these. Reports were also heard from Henry E. Meyer, of Brownwood; Mrs. William M. Schofield, of Lockhart, chairman of community music; Charles W. Froh, of Stephenville, chairman of board of examiners; Marie Waltmon, of Corsicana, chairman of club affiliation, and E. Clyde Whitlock, of Fort Worth, chairman of executive. Mrs. Wynne appointed a resolution committee as follows: Charles W. Froh, Stephenville; Mrs. M. M. Joseph, San Antonio; Mrs. N. M. Willcox, Austin, and Mrs. J. T. Cope, of Karnes City. This concluded the morning session.

The afternoon session was called to order by Mrs. Wynne. Three interesting papers, an illustrated talk, and a high school music demonstration and concert, also nomination of officers, was the program for the afternoon. The first paper was "How Far Does Psychology Enter Into Successful Music Teaching?" by Clara Duggan Madison, of San Antonio. This interesting subject was followed by a discussion. Frederick King, of San Antonio, spoke on "How to Deal with the 'Jazz'-mad Pupil." Much discussion followed this concerning the difference between the popular music of today and "jazz." The next talk was by Alois Braun on "How to Make the Study of Harmony Practical for the Piano Student." The last talk was by John M. Steinfeldt on "The Chopin Etudes as Teaching Material." Etudes, op. 25, No. 2 and No. 6, and op. 10, No. 3, were used by Mr. Steinfeldt to demonstrate. At the conclusion of his talk he introduced Anne Holliday, a very talented pupil, who played etudes op. 10, No. 12; op. 10, No. 5, and op. 10, No. 4, thoroughly demonstrating the teaching value of the compositions. She has a clear, strong tone and splendid technic. The high school demonstration and concert was presided over by Myrtle Inches, of Brackinridge High School. An interesting demonstration was given of the way music was taught in the schools. This was followed by excellent numbers by the girls' glee club, the boys' glee club and the orchestra of the school, Miss Inches directing all three. This closed the afternoon session.

Thursday evening a concert by local and out of town artists was given, each being splendidly received. Teachers who appeared on this program were as follows: Clark Leaming, baritone, of Waxahachie; Katherine Buford Peeples, pianist, of Austin; Julien Paul Blitz, cellist, of San Antonio; Mrs. L. L. Marks, soprano, of San Antonio; Mildred Elgin, pianist, San Antonio; Sam S. Losh, baritone, Fort Worth; Tempe Arnold, pianist, Greenville. The program opened with ensemble numbers by the string players—a splendid amateur organization conducted by Bertram

las, but now of San Antonio (and conductor of the Mozart Choral Society of this city), spoke a few words of welcome to his former colleagues present, and others of the assembly. Harriet Bacon MacDonald, of Dallas, spoke briefly. She is president of the Texas Dunning Club. Frank L. Reed professor of music at State University at Austin, also addressed the meeting; through his efforts

Louise Baer Wins Ovation

Harrisburg, Pa., May 10.—Fahnestock Hall was filled with a thoroughly enthusiastic audience last evening—an audience which gave a veritable ovation to Louise Baer, soprano, and demanded encores with a voracity seemingly



LOUISE BAER,
soprano.

limitless. It was altogether an auspicious introduction for a young artist.

Assisted by Marcella Geon, Miss Baer presented a program well arranged and equally well given. She has poise, and sang with all the artistic feeling of a seasoned artist. The clarity of her diction and the beauty of her voice made her singing throughout the evening the source of much enjoyment on the part of her delighted listeners.

She opened her program with three Mozart numbers—"Porgi, Amor," "Deh Vieni non Tardar," and "Batti, Batti"

the degree of Bachelor of Music has been established at the university. Sam Losh then spoke interestingly on "How Can a Musician Function in the Community?" Henry E. Meyer, of Brownwood, spoke on "Business Methods for Music Teachers," giving many good suggestions. Mr. Graham, secretary, read a paper on "Affiliation Between Private Music Teachers and Music Departments or Conservatories," a vital subject, prepared by Etelka Evans, of Georgetown University, who was prevented by illness from attending. E. Clyde Whitlock announced that three members of the Board of Examiners were present: Myrtle S. Dockum, of Corsicana; Prof. Frank L. Reed, Austin, and Charles W. Froh, Stephenville. The next meeting is to be in November, 1922.

At the afternoon session an educational committee was added, the duties of which are to examine all state laws relating to musical instruction. All questions of a distinctly educational nature and in the province of the Texas Music Teachers' Association may be referred to this committee. The election of officers resulted as follows: John Bert Graham, Waxahachie, president; Henry E. Meyer, Brownwood, vice-president, and E. Clyde Whitlock, Fort Worth, secretary-treasurer. The new executive committee elected was as follows: Sam Losh, Fort Worth, chairman; Dr. T. S. Lovette, Belton, and Mamie Folsom Wynne, Dallas. Brownwood was selected for the meeting in November. E. Clyde Whitlock presented the retiring president with a beautiful hand bag from the association, as a slight token of appreciation of her efforts and accomplishments in its behalf.

On motion the seventh annual convention adjourned. An automobile ride was given the visitors immediately following adjournment. At night a banquet was held by the local association with the Chaminade Choral Society, San Antonio Mozart Society, San Antonio Musical Club and Tuesday Musical Club as joint hosts and hostesses in honor of the visiting delegates. David Griffin was toastmaster and there were many interesting talks during the evening. Roy Repass, president of the local association, presented Mrs. Wynne with a bouquet of roses.

Chairmen of committees of local arrangements were as follows: Printing, Bertram Simon; train, Mrs. Eugene Staffel; reception, Mrs. J. W. Hoit; banquet, Meta Hertwig; automobile, Mrs. Roland Springall.

Saturday morning the Dunning Club of the State of Texas met in round-table discussion with Harriet Bacon MacDonald, president, presiding. There were fifteen teachers present, three of whom are normal teachers: Harriet Bacon MacDonald, Dallas; Stella Huffmeyer Seymour, San Antonio, and Cara Matthews Garrett, San Marcos. Officers elected were: Harriet Bacon MacDonald, Dallas, president; Mrs. C. Clyde Whitlock, Fort Worth, vice-president; Lucile Stedman, Dallas, secretary-treasurer, and Mrs. Berry Carol, Marshall, parliamentarian.

The Progressive Series Association met also, with Evelyn Harvey, of San Antonio, presiding in the absence of the president, Mrs. D. S. Switzer, of Dallas. A very profitable session was held. S. W.

—proving herself to be especially good as a singer of Mozart. This was a fact which her audience quickly recognized and applauded. This group was followed by one of French songs which included "Chanson Indoue," "Ouvre Tes Yeux Bleus" and "Romance." This last was especially effective and earned for her well merited approbation. Upon her third appearance Miss Baer gave the ever popular "Mi Chiamano Mimi," from Puccini's "La Bohème." It was one of the best things she did, displaying as it did the remarkable range of her voice and her dramatic ability. The final group consisted of Del Riego's "Homing," Kramer's "The Last Hour," and two numbers by Frank La Forge—"I Came With a Song" and "Song of the Open."

Her audience liked the songs in English as was to be expected. Miss Baer gave several encores during the course of the evening, being recalled again and again, and was also the recipient of many beautiful flowers. She is a pupil of William Thorner of New York and her work was a credit to this distinguished teacher's pedagogic ability.

No small share of the success of the evening is due Marcella Geon whose splendid support at the piano and sympathetic insight never failed. F.

ACADIA FESTIVAL

(Continued from page 5)

Friday afternoon. Mr. Patton opened the program with the familiar aria, "Eri tu," from Verdi's "Masked Ball," and was heard in two solo groups by Fiegler, Schubert, Moussorgsky, Harris, Speaks, Moss and Burleigh. Mme. Van Der Veer chose for her operatic aria, "Il est deux, il est bon," from Massenet's "Herodiade," and for her song groups Rachmaninoff's "Oh, in the Silent Night," Strickland's "My Lover is a Fisherman," Paulin's "Les Cygnes Noires," Kramer's "The Great Awakening," Watt's "Wings of Night," Scott's "Lullaby," and Cadman's "Song of the Robin Woman" ("Shanewis"). The final number was the duet from "Samson and Delilah" (Saint-Saëns). Both Mme. Van Der Veer and Mr. Patton won their audience with their splendid art, and their return appearance that evening was looked forward to by all who heard them in concert.

Henry B. Vincent's "The Prodigal Son," and oratorio, was given in the evening by the Acadia Choral Club of 130 voices, conducted by Frank E. Marsh, Jr. The soloists were Mrs. Arthur Tully, soprano; Mme. Van Der Veer, mezzo contralto; William Arthur Jones, tenor, and Mr. Patton, bass-baritone. Marian V. Gay, pianist, also contributed to the success of the evening. H. F.

Musicale at Mrs. Joseph Weed's

On April 26, an enjoyable afternoon musicale was given at the home of Mrs. Joseph Weed. Those appearing were Clara Pasvolsky, contralto; Mrs. Meyering, Gertrude Marionley and Mrs. Weed, sopranos.

Raisa-Rimini Concert Huge Success

R. E. Johnston recently received the following letter from Mrs. Benjamin Milavetz, local manager of Virginia, Minn.: "The Raisa-Rimini concert was artistically the greatest ever put over in Virginia."

VARIETY OF "UNOFFICIAL" CONCERTS CONTINUE TO DRAW BERLIN CROWDS

New Alfvén Symphony an Interesting Experiment—Some Remarkable Pianists—Nicolai Medtner Appears for the First Time Outside Russia—A Russian Yvette Guilbert

Berlin, April 13.—At last, barely three days before Easter, the German weather man, who has apparently been more interested in proving the Einstein theory than giving service to the public, has softened his heart and produced something approaching the atmosphere of Spring. Until Maundy Thursday people have been going about in ulsters, shivering and disturbing their fellow sufferers in concert halls with their coughs (It has always been a mystery to me why people with colds will insist on trotting them about in draughty concert halls). Now, however, another malady, namely, Spring fever, is keeping them at home.

Until very recently, then, concerts—even if not of the "official" variety—have been fairly well patronized, considering the season of the year and the inevitable fatigue of audiences and artists. The "official" concerts, such as the Philharmonic and Staatskapelle series, have been disposed of for the season. Semi-official ones, like the "Fried Cycle" are nearing their end. The last of the Fried concerts aroused a degree of special interest by its unusual program. Contrary to Berlin custom, Fried permitted a young and hitherto unknown Italian composer, Gastone Usigli, to conduct his own work, entitled "Il Canto dell' Isonzo," thus setting a precedent which may be fruitful in many ways, and pointing the way for conductors to sidestep reproaches bound to arise through the insufficiency of rehearsal—the chronic malady of Berlin's orchestral activity.

"THE SONG OF THE ISONZO"

Lack of rehearsal was the trouble with the "Song of the Isonzo" too, though even the inadequate performance revealed a musician of marked ability in the harmonic and formal handling of his material, and sufficient personality to amalgamate eclectic influences with a certain degree of originality. A striking faculty for the realization of sound values in the orchestra suggested an intelligent study of Liszt and Mahler, but also was a rare and laudable renunciation of the impressionistic lure. There was no traceable patriotism nor any obvious use of local color in the work. Usigli was a pupil of Alfano in Bologna and resides in Venice. Oscar Fried preceded the work with an emotional reading of Schömburg's "Verklärte Nacht" in the orchestral version (which sounds more like "Tristan" than ever), and followed it with a rather bombastic performance of Berlioz' "Roman Carnival," which got the loudest applause by far.

THE HUMAN VOICE AS AN ORCHESTRAL INSTRUMENT.

An orchestral concert of the free-lance variety that aroused more than ordinary attention was that of Nils Grevillius, the young conductor of the Stockholm opera. The center of interest here was the fourth symphony of Hugo Alfvén (C minor), in which a not altogether unsuccessful attempt is made to introduce the human voice as an instrument—an instrument which emits sounds without an underlying text. The qualities of the two voices—a tenor and a soprano—in their contrast with the instruments constitute a fascinating element of color. But their somewhat too "solistic" treatment induced by the rather primitive "program" of the work finally disturbs the balance by absorbing most of the listener's attention. It is a problem that still awaits its final solution.

As for the composition itself, it is strongly influenced by Wagner, not only in its color, but in the application of the dramatic form, with the use of the leit-motif, to the symphony. Though it is played without interruption there is discernible the contour of four movements or "acts" which trace the story of some primeval couple finding one another and uniting in love, with all the emotional strain and relaxation induced by the erotic experience. There are moments of great beauty and fascinating combinations of sound, but the all-too-literal following of the program renders it puny at times.

Young Grevillius exhibited a remarkable mastery of the orchestra in the conducting of this work, and gave evidence of esprit and verve in the reading of "Till Eulenspiegel" which followed. That he is predestined for his profession by his natural gifts is evident in every motion he makes. His success was great and well deserved. It was shared in large measure by the soloist, Alexander Borowsky, who played the Beethoven concerto with dazzling virtuosity and in accordance with a structural conception altogether magnificent.

BOROWSKY'S GROWING FAME.

The same qualities were evident in the Russian pianist's fourth recital, which culminated in an astoundingly clear, colorful and varied performance of the Brahms-Paganini variations. Here his almost uncanny velocity, which has that "pearly" quality associated with the very greatest technicians of the piano, his dynamic and coloristic powers, and his exemplary pedalling were exhibited in their fullest. Two months ago Borowsky, though famous in Russia, was entirely unknown in Berlin; today he is already counted among the celebrities.

The Paganini variations seem to enjoy a special sort of popularity among first-rate pianists just now—probably because of their great difficulty, which keeps minor competitors out of the running. Carl Friedberg, known as a master on two continents, also put them on the program of his only Berlin recital this season, as the climax of an interesting group of Brahms. Friedberg's subtle interpretation of this monumental series, in contrast to Borowsky, showed a remarkable reticence in the earlier numbers, working up gradually to a terrific climax at the end. It would be difficult to say which of the two versions was more interesting; they both fascinated not only as exhibitions of keyboard sovereignty, but also as experiments in dynamic design. Friedberg's vision moreover, is that of a poet delighting in the delicately romantic aspects of his texts. His recitals here, all too rare, are feasts of art.

A PIANISTIC CONQUISTADOR.

And, while we are on the subject of pianists, let me dignify the first appearance in these regions of yet another wonderful technician, José Iturbi, of Spanish blood, resident in Geneva as professor of the pianistic master class.

Brilliance is the outstanding quality of his playing, with a brilliant, glowing tone as its basic asset. This conquistador of the piano rides with assurance atop the waving billows of the Lisztian muse. His "Mephisto Waltz" was masterful indeed, with the suggested wizardry of Lenau's demon, and an actual wizardry of his own. Beautiful, for the most part, were the Chopin études. Iturbi, too, took the Paganini variations as his trial of strength, but this we were obliged to miss.

ELEANOR SPENCER SUBSTITUTES FOR MAX ROSEN.

That the American element is becoming a real factor in Berlin's concert industry was demonstrated at an orchestral concert conducted by the Polish conductor, Adam Dolzycki, in the Blüthner Saal. Max Rosen had been announced as the soloist, but was prevented from playing by a slight injury to his arm. At the last moment another American jumped into the breach, namely Eleanor Spencer, who played the Liszt E flat major concerto without preparation, but with an assurance and dash that belied the hastiness of the arrangements. This was Miss Spencer's third appearance with orchestra in Berlin this season, and since they have all been remarkably successful her forthcoming recital is looked forward to with genuine interest.

GRAVEURE'S DEBUT SUCCESSFUL.

Great interest, too, attaches to the personality of Louis Graveure, whose first appearance in Berlin the other evening registered an almost sensational success, and certainly provided a surprise for that part of Berlin's critical fraternity which thinks that no good can come out of the West. Male voices of the quality of Graveure's are very, very rare hereabouts; vocal culture, in the specific sense of song-interpretation combined with genuine singing in the *bel canto* manner, is almost non-existent at present. When Graveure, therefore, made his initial test in groups of Schubert, Schumann and Brahms (on all of whom the Germans are supposed to have a patent) it was a valuable contribution to that revision of values which we have advocated of late. Especially successful was his singing of Strauss' "Geduld" and Erich Wolff's boisterous "Trinklied," in the most boisterous moments of which he never forgot his leading ideal, which is beauty of tone.

YOUNG AMERICAN PIANIST PLAYS.

Another American, Ruth Klug, pianist, made her initial Berlin appearance with the Philharmonic Orchestra. She chose the Mozart D minor and the Chopin E minor concertos. While she seemed rather uneasy in the first (which was perhaps partly due to the conductor, Meyrowitz, pulling back the tempo now and again), the rondo was charmingly rendered. The young pianist was at her best in the quiet passages, where her nice singing tone showed to advantage. The Chopin concerto was well played on the whole and finished up with a good deal of sprightliness. Altogether she proved herself to be a pianist of merit and we look forward to her own recital next week.

ENGLISH MUSIC BECOMING A CONSTANT FACTOR.

England's contribution to German musical life is becoming a constant factor, too. Two English items this week were the appearance of Ernest Whitfield, the blind violinist, in an orchestral concert under Gustav Brecher, and the repetition of the tremendously successful concert of the English Singers. The Singers have, in the interim, captured the hearts of Vienna and Pressburg and repeated their initial success in Prague. Wherever they appear they are

asked to return, and last night again, at the end of a very long program in which some half a dozen numbers had to be repeated, there were the usual shouts of "Come back!"

They sang, as usual, old English madrigals and motets in four five and six parts from the famous collection of Dr. E. H. Fellowes, of Oxford, but also some remarkable folk song settings by Vaughan Williams, of which one, "As I Walked Out One Morning," is the most remarkable example of the use of the human voice as impressionistic color material that we know of. Never has a matinal fog been more aptly painted in music. The ensemble departed from its usual *a cappella* manner only in some charming accompanied duets by Purcell, sung with exquisite taste by Flora Mann and Lillian Berger. Thomas Morley's "Now Is the Month of Maying," as usual, brought down the house.

The purity of these people's intonation, the beauty and clarity of their diction, their phrasing and general musical style, and especially their wonderful art of balancing the individual voices against each other with constant variety of nuance and color constitutes a unique phenomenon of culture, unsurpassed—if indeed equalled—at the present time. Their performance has the nonchalance of an impromptu pastime, sitting as they do about a long table with their song books before them, conducted only by an occasional nod or look of the basso, Cuthbert Kelly, who seems to be the elder of the clan. The baritone, by the way, is the admirable Don Giovanni whom we recently heard at the "Old Vic." He further attested his all-round musicianship by the excellent piano accompaniments which he furnished for the Purcell duets.

Ernest Whitfield, mentioned above, is an unpretentious and sincere artist whose accomplishment might do honor to many another not similarly afflicted as he. His championship of modern English music is, in the circumstances, positively touching. At his Berlin concert he introduced Frederick Delius' violin concerto in D, op. 77, which has the accustomed elements of beauty and softness that are characteristic of its composer's work. It manages to be effective with an almost total abstention from the brilliant virtuoso qualities which usually command concertos to their players. Whitfield gave further tests of his musicianship in concertos by Mozart and Brahms.

INTRODUCING NICOLAI MEDTNER.

There remains to be recorded an event of real artistic significance, namely, the first appearance in Berlin, and indeed the western world, of Nicolai Medtner, the Russian composer and pianist. Whether this remarkable personality will eventually figure in music as a creative or an executive artist will perhaps be decided only by posterity. One of the two is certain, however, for besides being a composer with absolute command over his medium and a sincere and uncompromising exponent of a definite ideal, he is possessed of such astonishing and unusual interpretative powers as to arouse the admiration or envy of every honest pianist. Alive. There is in his playing, nothing pretentious, nothing "flashy" nor intentionally brilliant whatever. Yet he masters the most tremendous difficulties in which his own music abounds with utter ease, and without ever compromising for the slightest moment the effects of his exquisite touch. Rarely if ever have we heard a more consistently beautiful tone upon the piano; it must have been thus with Chopin, except that Medtner has resources of power which he by no means exhausts.

His music—written mostly for the piano—is a curiously well amalgamated compound of Schumann-Brahms romanticism and Chopinesque poetry with Russian phraseology, animated by a keen native sense for the keyboard, such as perhaps no composer since Chopin has had. It all sounds as natural and appropriate as a pianist's improvisation, but it has the masterful harmonic and formal construction

(Continued on page 14)

MUNICH'S MUSICAL LIFE THREATENED BY DEPARTURE OF WALTER

Hausegger, Too, Wants to Resign—A Ballet Failure—A New Lieder Singer—Elman and Szigeti Play

Munich, April 16.—Our opera is passing through a crisis. The director, Bruno Walter, has, as I have already reported, handed in his resignation, which has been accepted after long negotiations. There was a possibility of holding Walter if the leave of absence asked for (six months during the next season and three and a half months in each following year) had been granted to him. The State Department and the "Intendant," however, were of the opinion that our opera could not be left without its leading spirit for such a long time, and so it came about that, in spite of all earnest efforts and arguments promulgated by both parties, negotiations ended in Walter's final resignation.

His going means a serious loss to our opera, for Walter proved himself not only an eminent conductor, but also an organizer of rare foresight and ability. He was a man who knew and appreciated the value of orchestral, choral and other discipline, and owing to his persuasive and winning personality he succeeded, especially during the revolution, in avoiding many a crisis and in surmounting obstacles and difficulties which otherwise might have proven fatal to the institute. Walter will not leave immediately, but at the end of the festival season. Efforts are now being made to win him for a number of performances during the year as "guest conductor."

WHO WILL SUCCEED?

Of Walter's successor nothing definite is known as yet; for a time Dr. Muck was the favorite candidate, and he had, indeed, the greatest chance. But in the meantime Muck has, together with Eugen Papst, one of the most gifted and promising of the younger German conductors, been elected director of the Philharmonic Society in Hamburg, and since "unemployed" opera directors of international repute are at present as rare as a German goldpiece, it has been decided to make a trial with younger conductors of at least national fame. The candidate now in favor is Dr. Wilhelm Knappertsbusch, hitherto Generalmusikdirektor of the opera in Dessau, which completely burned down a few months ago. Knappertsbusch is a young artist

of thirty-four and of flattering reputation. Whether he is the man Munich needs and must have is yet to be proven.

HAUSEGGER THREATENS TO LEAVE, TOO.

A crisis is also threatening the Munich Konzertverein: Sigmund Hausegger intends to lay down his conductorship and that would mean another very serious loss to Munich's musical life, for Hausegger has proven himself the right man in the right place. Owing to his unceasing efforts and to his really fascinating personality as an artist and conductor, the orchestra of the Konzertverein has reached a high standard of excellence; the subscription concerts are crowded to the doors, and Hausegger, the leading spirit, is by public and press acclaimed as the successful reorganizer of this badly shaken institution. Now he means to go, and for reasons that hardly seem credible: the board of directors refuses to grant the sums necessary for the acquisition of modern orchestral scores and parts which Hausegger, who is a large minded pioneer of modern works, wishes to set on his programs. It is true, the Konzertverein is in sore financial straits—since the newly rich have but little interest for music and other serious artistic exploitations—but on the other hand it is also true that, if Hausegger goes, a large number of the present subscribers will subsequently drop off. And that, I fear, means the end of the Konzertverein, since the subsidy granted by the city is too small to keep up such an expensive apparatus. However, the last word is not yet spoken in this matter and it may be that the board of directors will finally have to yield to public opinion. The clamorous demonstrations on the occasion of the last concert, in which Hausegger gave a masterful reading of Brahms' first symphony, clearly showed which way public opinion tends in the matter.

A LONG WINDED BALLET.

The latest novelty of the opera was a mimo-drama called "Arambel," by the Swiss composer, Pierre Mourice; the action is by the dancer, Ingeborg Ruvina, and tells at ponderous length the story of the shepherd youth Arambel and

(Continued on page 14)

FOREIGN NEWS IN BRIEF

GERMAN TONKÜNSTLER FESTIVAL PLANS PROMISING.
 Berlin, April 17.—Plans for this year's festival of the Allgemeiner Deutscher Musikverein ("Tonkünstlerfest"), which will be held in Düsseldorf during Whitsuntide (beginning Sunday, June 4) have just been published. As usual, there will be two orchestral, one choral and two chamber music concerts, besides one—possibly two—operas, consisting almost entirely of new works carefully selected from some 500 manuscripts by the program committee. The orchestral works selected include Ewald Strässer's fifth symphony, in G major; Georg Graener's symphony, No. 2; a symphonic overture by Karl Horowitz; a symphonic fantasy for piano and orchestra by Alois Haba; a passacaglia for grand orchestra by A. von Webern, and a symphonic suite for chamber orchestra, solo violin and

soprano. Two new choral works, Victor Merz' "Nature," hymn for solo, chorus and orchestra, and three scenes from the musical legend, "The Saint," by Manfred Gurlitt, will be performed, besides the 100th Psalm of Reger. The chamber music comprises two new string quartets, by Artur Schnabel and Wilhelm Knöchel respectively; also a sonata for violin and piano, by Paul Pisk, and one for flute and piano, by Philip Jarnach, as well as songs by W. von Bartels, I. Horenstein and A. Jemnitz. Again a work of Reger will be added, namely, the posthumous piano quintet in C minor. The opera definitely accepted is by Karl Ehrenberg, the young conductor of the Berlin Opera, and is entitled "Amneliese." Another opera, "Der Waldschatt," by the venerable Hans Sommer, will be produced if the time for preparation can be found. All signs point to the festival's becoming an important event, and probably the greatest gathering of German musicians since the war. C. S.

GERMAN OPERA FESTIVAL FOR BUDAPEST.

Vienna, April 16.—Arrangements have just been made whereby at the end of June and beginning of July Budapest will have a season of opera in German given by a company consisting chiefly of stars from the Vienna Staatsoper, augmented by members of the Dresden and Hamburg operas.—P. B.

MUSICAL ESPERANTO.

Vienna, April 15.—An "Esperanto Singing Society" is the latest addition to Vienna's musical organizations. The society has adopted the rather lengthy title of "Uma Kanto-Societo Zamenhof en Wien," and has already given its first public concert. P. B.

LONDON TO HAVE OLD ENGLISH MUSIC FESTIVAL.

London, April 21.—An Elizabethan Music Festival is being arranged to take place here early in 1923. The same year will see the tercentenary of William Byrd, celebrations of which are also being arranged. Sacred and secular choral works, vocal solos, keyboard music and ensemble works are to be included in the festival syllabus, the school of William Byrd being specially represented. Among other well known authorities on old English music, the organizing committee includes Dr. R. R. Terry, Sir Hugh Allen, Dr. Percy Buck, Dr. E. H. Fellowes and Mr. Harvey Grace. G. C.

NETHER-RHENISH FESTIVAL ASSURED.

Cologne, April 19.—The plan to revive the Nether-Rhenish Music Festival, for about a century one of the most important annual events in Germany, is actually being realized. The ninety-second festival will take place this year from July 8-14, consisting of three big concerts, preceded by public rehearsals. Dr. H. U.

SALZBURG FESTIVAL DATES ANNOUNCED.

Vienna, April 13.—The Salzburg Festival Association informs your correspondent that the following are the dates scheduled for this summer's Festival at Salzburg: August 11, which marks the beginning of the festival proper, and August 12 will be devoted to the dress rehearsal, accessible to the press, of Hofmannsthal's play, "Das grosse Welttheater," staged by Reinhardt, with music by Einar Nilson. Between August 13 and August 25 there will be thirteen consecutive performances of this play in the beautiful old Collegiate Church. The operatic part of the festival will be furnished by the Vienna Staatsoper which will present the following four Mozart operas: "Don Giovanni," on August 14, 18, 22 and 26; "Così fan tutte" on August 15, 19, 23 and 27, these two to be conducted by Richard Strauss. "The Marriage of Figaro" will be sung on August 16, 20, 24 and 28, and "The Elopement from the Seraglio" on August 17, 21, 25 and 29, both led by Franz Schalk. The dress rehearsals of these four operas will take place on August 12 and 13. In the Festival of Modern Chamber



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Music already announced in these columns, which is scheduled for August 8-11, Richard Strauss, Elisabeth Schumann, Marie Gutheil-Scheder and Dorothy Moulton will be among the soloists.

P. B.

SUCCESSFUL PREMIÈRE AT ROME.

Rome, April 12.—"Isabelli Orsini," a new opera by Renato Brogi, has just had a successful first performance here. The company and artists had ten curtain calls. The music is melodious and pleasing though never new, and the orchestration rich if unoriginal. The performers were excellent, scenery fine and orchestra good. D. P.

RESPIGHI'S "SLEEPING BEAUTY" MUSIC SUCCESSFUL.

Rome, April 15.—The Roman première of Respighi's music to the pantomime for marionettes, "The Sleeping Beauty," at the Teatro dei Piccoli, was given successfully before an audience comprising all the principal musical authorities in Italy. The texture is peculiarly appropriate and well suited to the subject. D. P.

KOUSSEVITZKY IN PARIS AGAIN.

Paris, April 20.—Serge Koussevitzky, the Russian conductor who has had such sensational success in Paris, has returned here and opens a new series of Koussevitzky concerts in the Opéra. One of the soloists at these concerts is a young artist hitherto unknown to Paris, namely Alma Moodie, the Australian violinist, whose success has been confined to Central Europe thus far. C. S.

ALBERT SPALDING IN PARIS.

Paris, April 21.—Albert Spalding, the American violinist, is back in Paris after his Italian tour, and was acclaimed at a recital in the Salle Gaveau last night. C. S.

AMERICAN MEMORIAL TO ENGLISH SINGER.

London, April 21.—American friends of the late Gervase Elwes promise a bust of him by Malvina Hofmann, a pupil of Rodin, to be placed in the lobby at Queen's Hall. A special niche for its reception is being designed by Edmund Wimperis. G. C.

SCANDINAVIAN MUSICAL ENTENTE.

Copenhagen, April 15.—On the invitation of the Danish "Society of Young Musicians" several of the more conspicuous young musicians of Norway gave a very successful concert of exclusively Norwegian music here this week. A violin sonata by Fridtjof Krystoffersen was played by Leif Halvorsen, with the composer at the piano, and a piano trio by the very young Odd Grüner-Hegge attracted particular attention. The best performance of the evening, however, was by the eminent pianist, Nils Larsen, who, with superior elegance and beautiful tone, played a series of piano pieces by Monrad Johansen and Alf Hurum. Mme. Haldis Halvorsen was the excellent interpreter of songs by Sverre Jordan and others. A lively exchange of musical offerings between the Scandinavian countries is being furthered at present by such organizations as the society above named. F. C.

WHERE THE NEW PFITZNER CANTATA MAY BE HEARD.

Berlin, April 13.—Hans Pfitzner's romantic cantata, "Von deutscher Seele," which at its initial Berlin performance achieved the most notable success of the whole musical season, will be given under the composer's personal direction in the Leipzig Gewandhaus on May 30, and again during the Nether-Rhenish Music Festival in Cologne, on July 10. It will also be heard during the "Autumn Week" in Kiel, and during the coming season in Dresden, Munich, Wiesbaden, Dortmund, Hamburg and Prague. Pfitzner has just completed the composition of four new songs after poems of Lenau, Mörike and Dehmel, which will be published during the current month in Berlin. C. S.

WEISSMANN ON CONTEMPORARY MUSIC.

Berlin, April 15.—One of the most important books on music issued in Germany in recent years has just made its appearance. It is by Prof. Adolf Weissmann, the Berlin critic, and bears the title, "Die Musik in der Weltkrise." The author draws a parallel between the social upheaval of our time and the conflicting and disorganizing currents in musical art, and finds a psycho-physiological basis for the developments of modern music. Valuable essays on Strauss, Mahler, Bruckner, Reger, Pfitzner, Debussy and Schönberg are followed by chapters on the most recent figures in the various countries, including England and America. C. S.

HUNGARIAN QUARTET FOR LONDON.

Budapest, April 12.—The ranking Hungarian string quartet, known as the Quartet Waldbauer-Kerpely, which has just returned from a very successful tour of Holland—its first foreign trip since the war—has been invited by the London Chamber Music Society to appear in the English capital during the month of May. It has accepted the invitation and will perform, among other works, some new Hungarian compositions. The quartet was formed in 1910 and enjoyed an international reputation before the war. Z. K.

BUSCH'S SUCCESSOR.

Berlin, April 12.—The successorship of Fritz Busch, as general musical director in Stuttgart and chief conductor of the opera there, has now been tendered to Prof. Leonhardt, of Weimar, the announcement that Musical Director Knapertsbusch had been appointed being denied as premature. C. S.

KRÜGER GUEST IN "LOHENGRIN."

Zurich, March 30.—At last the Berlin State Opera has invited a dramatic soprano of more than ordinary quality to appear as guest in "Lohengrin." Emmy Krüger, whose fame as Ortrud is known from her days at the Munich National Theater and the Vienna State Opera, has created such an impression with this role that the critic of the Vossische Zeitung says this artist should be engaged for the roles of Isolda and Kundry as well. The critic did not know, however, that Emmy Krüger was then already booked for Kundry in some of the "Parsifal" performances of the Berlin State Opera during Easter week. H. W. D.

VENICE SINGERS' CONGRESS IN SEPTEMBER.

Venice, April 8.—A "congress of lyric art" is to take place in Venice from September 6-9, the call being sent out by the Unione Lirica Internazionale. It is expected that

all the Italian operatic singers and many foreign artists will take part. G. U.

MAHLER GAINING GROUND IN DENMARK.

Copenhagen, April 13.—Gustav Mahler is evidently gaining ground in Denmark. Two of his symphonies were recently performed here with success. The Danish Philharmonic Society, under Paul von Klenau, closed its subscription series with a fine performance of the second symphony, which, with its splendid final chorus, produced the greatest effect. This was followed by the fourth symphony, played by the newly established Copenhagen Symphony Orchestra conducted by F. Schnedler-Petersen. Birgit Engell proved an ideal interpreter of the soprano solo of the last movement. F. C.

DRESDEN WOOING STRAUSS ANEW.

Dresden, April 17.—Fritz Busch, the new musical director of the Dresden Opera, who has hitherto appeared only in concert here, announced that he will take up his duties as an operatic conductor in Dresden within three weeks, choosing as his first work Richard Strauss' "Salomé." It is his avowed intention thus to pay homage to the composer, who under the famous Schuch era had all his premières given here. He hopes to reopen the way to friendly relations with Strauss, somewhat marred by the suddenly broken off general rehearsal of the "Frau ohne Schatten" some time ago. Busch also plans a repetition of the recently given Weber cycle. The announcement was made after a very successful presentation of Beethoven's ninth symphony in the Opera House. A. I.

ROSENTHAL JOINS LITERARY FRATERNITY.

Vienna, April 13.—In an interview granted to the Rome correspondent of the Neues Wiener Journal by Moriz Rosenthal during his recent stay in the Italian capital, the Polish pianist states that he is at present working on a biography of his great countryman, Chopin, which will be published by the firm of Ullstein, of Berlin. Following the completion of this book, Rosenthal will start writing his memoirs. "In view of Rosenthal's famous wit, we may anticipate some caustic comment," the Vienna paper adds. P. B.

ROSÉ'S SON ENGAGED FOR VIENNA STAATSSOPHER.

Vienna, April 16.—Alfred Rosé, son of Arnold Rosé, of Rosé Quartet fame, has been engaged by Richard

MUSICAL COURIER

Strauss for the post of assistant conductor at the Vienna Staatsoper, where his father is concertmaster. P. B.

PETYREK GETS "ANBRUCH" PRIZE.

Vienna, April 18.—In the prize competition for choral compositions arranged by the Vienna fortnightly "Musi- blätter des Anbruch," a jury consisting of Joseph Marx, Anton von Webern, Julius Bittner and J. von Wöss, has awarded the prize to an eight-part mixed chorus a cappella entitled "Irrende Seelen," by Felix Petyrek, the Austrian composer-pianist. The chorus is based on words by Viktor Aufricht, a Viennese poet. P. B.

NEW MIMODRAMA FOR VIENNA VOLKSOPER.

Vienna, April 17.—Felix Weingartner, who next week embarks on his six months South American tour, has accepted for the Volksoper a musical mimodrama entitled "Danaë." It is the maiden work of a young Viennese composer named Hans Gärtner. The première is scheduled for the middle of May. P. B.

GREEK DRAMA AT ENGLISH FESTIVAL SCHOOL.

London, April 13.—A summer school of Greek drama and music drama is being arranged to take place during August at Glastonbury, under the direction of Rutland Boughton. The production of Boughton's new opera, "Alcestis," will be the principal musical event. G. C.

NEW SPANISH WORK PERFORMED.

London, April 13.—The first performance in Madrid of Francesco Santoliquido's "Il profumo delle oasi sahariane" was given on January 20 under Perex Casas. Its première in Rome was conducted by Bruno Walter on March 5. G. C.

FRENCH COMPOSERS' ACTIVITIES.

London, April 13.—Maurice Ravel has recently finished a sonata for violin and cello. The music for André Gide's "Saul," which is to be performed in Paris shortly, is by Arthur Honegger, who is still working on the score. Roland Manue's comic opera, "Isabelle et Pantalon," is to have its première in Paris this year. G. C.

BRAHMS MEMORIAL TABLET UNVEILED.

Vienna, April 4.—The annex of the Vienna Technical College, situated on the ground formerly occupied by Johannes Brahms' home, was decorated with a marble memorial tablet on the twenty-fifth anniversary of the master's

death (April 3). On the same day a laurel wreath was placed on the Brahms monument on behalf of the Vienna municipality, while his grave in the Central Cemetery of Vienna was illuminated and beautifully decorated with flowers. P. B.

LONDON MUSIC EXHIBITION POSTPONED.

London, April 7.—It has just become known here that, owing to the severe trade depression, the Great Music Exhibition announced to take place this summer at the Crystal Palace (Greater London), has been postponed until 1923. G. C.

ENGLISH COMPOSER'S GENEROSITY.

London, April 14.—Realizing the service done to music by the late Gervase Elwes, Thomas Dunhill, a well known English song writer, has notified the Elwes Memorial Committee of his decision to hand them a portion of the royalties accruing to him each year from the sale of songs which the great singer had helped to popularize. G. C.

NEW ENGLISH MUSIC EXPECTED.

London, April 13.—Arthur Bliss is at work on a symphony in one continuous movement, and also on a chamber opera on the Decameron stories. G. C.

GOOSSENS COMPILES FILM MUSIC.

London, April 13.—Eugene Goossens has compiled the music for the new film, "Love," now being shown at Covent Garden with success, and is conducting the evening performances. He had also nearly finished the scoring of his ballet, "L'Ecole en Crinoline." G. C.



PROF. LEONHARDT,
of Weimar, the successor of
Fritz Busch as general mu-
sical director in Stuttgart.

EDNA

MEZZO

NEW YORK

It is rare to hear a lovelier natural voice in all the implications of sympathetic tone color than this young singer displayed; her Creole Songs should be heard again, indeed, they were yesterday all being sung twice over before the audience would let the program proceed.

—New York Times.

RICHMOND

Edna Thomas has a fresh, young voice of beautiful quality and that she immediately established herself in the hearts of her audience was evident. She is beautiful and charming in her Creole songs, in which she specializes, and has the dramatic ability necessary to their sympathetic interpretation. It was a program of unique charm, one that will linger in the memory.—Richmond, Va., News Leader.

NEW ORLEANS

Each time her voice surprises me. I hear it and am thrilled; then I listen again to it in memory, I think I must be wrong: it can't be quite so lovely as I had thought. I hear it again and rebuke my memory for not having done it justice.—New Orleans Times-Picayune.

SEATTLE

The storm of applause that greeted the numbers brought a repetition of the Mozart song. Edna Thomas, who is a beauty as well as a singer, returned later in a lovely crinoline costume to sing a group of four quaint songs collected by her on the plantations of the Creoles. They were charmingly presented and the artist proved that she is as ready with the light humorous touch as she is in her ability to convey the intense emotion of the Tschaikowsky song.—Seattle Daily Times.



After a drawing by A. Garfield Learned, 1921

HERE is a cameo exquisiteness to Edna Thomas that makes her singing distinctly characteristic—whether it be in straight recital program or in her delightful Creole Songs of Ol' N' Orleans, (sung in crinolines). As heretofore Edna Thomas will be available singly and in conjunction with the Griffes Group or the Salzedo Harp Ensemble.

THOMAS

CONTRALTO

PHILADELPHIA

This Louisiana singer has a winsome personality and an individual contribution of real value to make to the concert stage, in the form of Creole Songs, which she sings in costume and explains alluringly.—Philadelphia Ledger.

OKLAHOMA CITY

Edna Thomas who possesses that rare combination of beauty, talent and charm, was given one of the most enthusiastic receptions ever given a singer in Oklahoma City. In an old-fashioned gown of rose silk and lace she made a picture as beautiful and as pleasing as was her mezzo-contralto voice, while her introductory talk, in which she gave the origin and story of the Creole songs she sang were as interesting as the interpretation of the songs themselves.—Daily Oklahoman.

PORLAND, OREGON

Miss Thomas has a charming voice and a refined and gentle manner. She sings with fine taste and, dressed in an inherited crinoline costume of the early forties, she sang with much charm four Creole songs from the plantations of Louisiana.—Portland Oregonian.

TACOMA

She has a wonderful voice, with a world of depth, and clearly enunciates every word. Her sustained notes were full and round and her variations of tone accomplished with a smoothness seldom heard.—Tacoma Ledger.

The work of Edna Thomas deserves particular praise. Her tones are round and full, her voice mellow and well trained. She created a sensation by singing a group of Creole Slave Songs in a crinoline costume.—Tacoma Times.

Direction of Catharine A. Bamman, Fifty Three West Thirty Ninth Street, New York City

ST. LOUIS OBSERVES MUSIC WEEK ON A LARGE SCALE

Apello Club Gives Successful Concert—Gatty Sellers in Series of Organ Recitals—Austin's "Pilgrim's Progress"

Presented in Its Entirety

St. Louis, Mo., April 24.—The Civic Music Association of St. Louis is sponsoring the observance of Music Week in this city this week and is in charge of the arrangements for an elaborate celebration. Yesterday all the churches put on special music programs for their morning and evening services, several of them devoting the entire period of the evening service to music. A monster band concert, conducted by Frank Geeks, president of the Musicians' Mutual Benefit Association, of St. Louis, was given yesterday at the Municipal Theater in Forest Park, and today at noon fifty of the members of the same organization staged a street parade to emphasize the week's slogan, "Give a thought to music." That slogan has been blazoned on billboards all over the city and surrounding district and every shop window carries a card or poster with the same slogan. Music programs have been arranged for a number of the business and commercial clubs which hold meetings during the week. Among these are the Women's Advertising Club, Rotary Club, Kiwanis Club, Town Club, City Club, Advertising Club of St. Louis (men's), Chamber of Commerce and Women's Chamber of Commerce.

In addition a week of special music numbers is being sent broadcast by the radio station of the Post-Dispatch, reaching a district approximately 500 miles distant from St. Louis on all sides. Figures compiled by the Civic Music Association show that \$20,000,000 annually is spent for music in St. Louis.

THE KROEGER SCHOOL SUMMER NORMAL COURSE

Ernest R. Kroeger, composer-pianist and head of the Kroeger School of Music, will conduct a normal course of piano instruction for teachers of the West at Los Angeles this summer, beginning June 12. The course will follow the plan adopted by Mr. Kroeger in his courses at Cornell University, Dallas, Minneapolis and St. Louis, and is under the auspices of the Art Publication Society.

APOLLO CLUB GIVES SUCCESSFUL CONCERT.

A successful concert was given on April 18 by the Apollo Club of St. Louis, a men's choral organization, Charles Galloway conductor, to close its 1921-22 season. Merle Alcock, New York, contralto, was the guest artist, and Edward L. Baker, a local tenor, also was a soloist. The Apollo Club will hold its annual business meeting and election of officers next week, and then will disband for the summer. Philip A. Becker, who is now president of the club, is the only candidate for that office.

GATTY SELLERS IN SERIES OF ORGAN RECITALS.

Gatty Sellers, English composer-pianist, has been in St. Louis for two weeks giving a series of organ recitals under the auspices of the Missouri Chapter, American Guild of Organists. Signe Hagen, soprano of the Casino Opera, Copenhagen, Denmark, assisted him in his programs.

AUSTIN'S "PILGRIM'S PROGRESS" PRESENTED IN ITS ENTIRETY.

The final installment of Ernest Austin's colossal work, "Pilgrim's Progress," which has been played in its entirety at the Second Presbyterian Church this month by Ernest Frang Stamm, was given Sunday night. The twelve parts of the tone-poem were spread over three successive Sunday evenings, and the complete composition had a most effective and satisfying rendition. Assisting in the presentation of the final installment, parts eight to twelve, was a group of the foremost vocalists of the city. Capacity audiences attended each performance. This is said to be the first production of this great work in its entirety in America.

V. A. L. J.

Philharmonic to Turn More to the Educational

While a complete list of the soloists who will appear at the Philharmonic Society's concerts next season has not been announced, subscribers are assured that eminent favorites of past seasons will be supplemented with distinguished additions new to Philharmonic performances. The orchestra is complete in its personnel, conductors are under contract and dates are set for the subscription concerts at Carnegie Hall, the Metropolitan Opera House and the Brooklyn Academy of Music as in the season just concluded.

In addition to its regular subscription concerts, the Philharmonic Society will, in its next season, turn its attention more than ever to the educational. While it is too early to predict a definite number of performances in Manhattan

in this field, it is fairly certain that several series of concerts will be given in co-operation with local educational institutions. Credit for the consummation of these plans will rest largely with the advisory committee of the Philharmonic Society and a special sub-committee of which Mrs. Charles E. Mitchell is chairman.

As a result of the annual election of officers held by the board of directors of the Philharmonic Society recently, the officers and executive committee of the Philharmonic Society in charge of its affairs last year will continue to supervise the affairs of the organization. They are Clarence H. Mackay, chairman of the board of directors; Henry E. Cooper, president; Arthur Curtiss James and Otto H. Kahn, vice-presidents; Charles Triller, treasurer; Alvin W. Krech, honorary secretary, and Felix F. Leifels, executive secretary. Mr. Leifels has, however, resigned. Collectively they constitute the executive committee.

Von Klenner Presents "Music of America"

The Woman's Press Club (Haryot Holt Dey, president, and Katharine Evans Von Klenner, chairman of music), on "Music Day," Astor Gallery, April 29, presented "Music of America" to a large audience, with the following American composers and musicians as guests of honor: Felix Borowski, Mrs. Gena Branscombe, Mrs. George Lee Read, Joseph Carl Breil, Howard Brockway, Ernest T. Carter, Chalmers Clifton, Howard Clarke Davis, Fay Foster, Paolo Gallico, Ernest Hutchinson, Harold Morris,

CEDAR RAPIDS ENJOYS ANNUAL MUSIC FESTIVAL

St. Louis Symphony Orchestra, Claire Dux and Ellen Rumsey Heard in Three Concerts

Cedar Rapids, Iowa, April 28.—Large and appreciative audiences attended the three concerts given in connection with the eleventh annual spring music festival, which took place April 20 and 21. On Thursday evening, April 20, Claire Dux, soprano, captivated everyone with her presentation of a program which included arias by Mozart, Bizet, Verdi, two Italian numbers by Gluck and Paradies, songs in English by Wilson and Hageman, and three German songs by Schubert.

It was the first appearance of the St. Louis Symphony Orchestra, Rudolph Ganz conductor, and the impression created was excellent. There were two concerts Friday afternoon and evening. In the afternoon the program opened with the overture of Weber's "Der Freischütz" and included the fifth symphony of Beethoven, a symphonic poem by Saint-Saëns, "Le Rouet d'Omphale," and the symphonic poem of Liszt, "Les Preludes." The soloist was H. Max Steinidel, cellist, who gave the Symphonic Variations of Boellman. His encore was the familiar "The Swan" of Saint-Saëns.

In the evening Tschaikowsky's symphony in E minor, No. 5, occupied the major portion of the program. The other orchestral numbers were the overture to Wagner's "Flying Dutchman" and Brahms' variations on a theme by Haydn, "Chorale St. Antoni." The soloist was Ellen Rumsey, contralto, whose programmed numbers consisted of arias from "Mignon" and "La Gioconda." Her audience insisted upon extras, which included Gounod's "Serenade" and Tschaikowsky's "None but the Lonely Heart." The orchestral encores were Dvorak's "Humoresque" and Grainger's "Shepherd's Hey."

E. A. L.

Fanning Sails for English Season

Among the passengers on the S. S. Aquitania on May 2 was Cecil Fanning, the American baritone, who sailed to give another series of recitals in London, where he will join his accompanist, H. B. Turpin. Mr. Fanning will be heard again in Wigmore Hall on May 23 and 25 and June 13 and 15. After his English season Mr. Fanning and Mr. and Mrs. Turpin will motor on the Continent, among their other objectives being a visit to the Passion Play at Oberammergau. Mr. Fanning had planned to remain abroad for an entire year and had already refused numerous engagements for next season, but his manager, Daniel Mayer, has prevailed on him to reconsider this decision. Consequently Mr. Fanning will again be available on this side after January 1.

Prokofieff Busy Abroad

Serge Prokofieff, having left France for Germany, has taken up his headquarters at the Villa Christophorus, Etal, Oberbayern, to continue his composing, particularly the finishing work on his new opera, "The Flaming Angel." The dynamic Russian composer-conductor-pianist has been engaged to play his third concerto three times: in London on April 24 with the London Symphony Orchestra; in Paris on April 27 at the Grand Opera, and again in London the end of May with Koussewitsky. In addition, Mr. Prokofieff gave a joint recital with Vera Janacopoulos in the French capital on May 1.

Novaes Featuring Seldom Heard Composers

Guimara Novaes, who has been confining her recital appearances to South America this season, has been featuring on her programs a number of seldom heard composers, among whom are Bahr Moor, Emile R. Blanchet and H. Stierlin Vallon. On one of the programs Bahr Moor is represented by a transcription of an organ prelude and fugue in D minor, Blanchet by two preludes and Vallon by a prelude titled "Arlequin."

It is Miss Novaes' intention to include these composers on the programs she will present in this country during her next tour, which will open in January, 1923.

Jerome Rappaport Gives Recital

Jerome Rappaport (boy pianist) gave a recital on Saturday afternoon, April 29 at the Cilley Studios, Brooklyn, before an audience of large size. Little Jerome charmed his hearers by his facile and fluent technic. Despite the lengthy program, the young concert giver was obliged not only to repeat many of the numbers, but also to add encores. His program contained works by Scarlatti, Schubert, Mendelssohn, Chopin, Grieg, Scriabine, Daquin and MacDowell.

Little Jerome, whose talent was discovered and developed under the able guidance of Henry Schroeder, is now studying jointly with the former and Ernest Hutcheson.

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THE BEETHOVEN ASSOCIATION

What It Has Accomplished—Its Ideals

Let there be no misconception as to the importance of the Beethoven Association. It stands alone and unique as one of the most valuable contributions to musical art that exists today in America. Its importance does not derive from the fact that it makes good music—there was good music in America before the Beethoven Association came into being. Its importance does not derive from the fact that programs are presented by some of the world's greatest artists, or from the fact that works of the great classic masters are presented—we had all of that before the Beethoven Association was born. Its importance is owing solely to the fact that those who give the concerts of the association do so without remuneration, and that there are two conditions that must be met before one can become a member, the first being that one must be a first rate artist the other that one must have actually played at one of the concerts or have volunteered some other service of equal value.

Equally important is the guiding impulse, which is not that of drawing audiences but of self-gratification and service to art. In this the activities of the association differ essentially from any charity concert, where artists also play without remuneration. At the charity concert the one idea is to be faithful to the cause, to draw money into the box office, to please the public. At the concerts of the Beethoven Association the one idea is to be faithful to art, and the artist's one idea is to please himself by giving himself over for the time being to art ideals irrespective of their drawing power. It is furthermore important that the money that is earned is to be used not for some philanthropic or charitable purpose in the ordinary sense of the word, but solely for art purposes of some sort—of some abstract, impersonal sort.

Thus the first outlay has been for the publication of the biography of Beethoven by Alexander Wheelock Thayer, the work of an American, which had never been published in the language in which it was written. However, the fact that it was the work of an American did not presumably weigh with the members of the Beethoven Association, but only the fact that it was the most exhaustive and complete Beethoven biography. The proceeds of last season's concerts have been allotted to several important musical interests. A large sum has been sent to Salzburg to help towards the building of the new Mozart Festspielhaus there. In acknowledging the receipt of this contribution the Salzburg committee announced the election of the president of the Beethoven Association, Harold Bauer, as a member of its Honorary Presidency. In addition to this the Beethoven Association made an important gift of money to the New York Public Library for the purchase of works of musical reference which are lacking in that institution. The rest of last season's proceeds were set aside as the nucleus of a fund to build a clubhouse.

And thereby hangs a tale—the tale, indeed, of the very beginning of the thought and conception of this associ-

ation. For it was with the idea of "getting together" more often and under more favorable circumstances that the association was formed. "There is no one," says Mr. Bauer, "more completely cut off from social intercourse with people of his own kind than the concert artist, especially when 'on the road' or traveling in a foreign country. Even artists who live more or less continuously in New York meet only on rare occasions and play together almost never. And, as for the newcomer, he is completely lost. He sees his public and his manager, perhaps a few strangers by whom he is entertained but who scarcely speak his language and with whom he has almost nothing in common. Nor has he any means of learning anything about the American taste. He comes here oftentimes with an entirely false impression which it takes time to correct."

At first the Beethoven Association was scarcely what could be called an organization at all. It began in the way of nothing more than a friendly conversation between Harold Bauer, Fritz Kreisler, Pablo Casals, Franz Kneisel, Willem Willeke, Ossip Gabrilowitsch, Louis Svecenski, Sam Franko, Oscar G. Sonneck, Stokowski and a few others, when the thought was suggested that it might be a good idea to give a few concerts of the sort of music they loved to play, where the players would give their services gratuitously and trust to the financial support of the music lovers of New York to meet the costs of a series of chamber music concerts. With this understanding the concerts were undertaken. Later on a constitution was drawn up and the association regularly inaugurated. Still later on it was decided to incorporate club features into the plan and either to buy or lease a house which would be a meeting place for members and their friends and perhaps even a living place for visiting artists who might be invited to make it their home while in New York.

The concerts have been successful from the start, and even the sale of the Beethoven biography has surpassed all expectations. American publishers have always hesitated to publish this biography because of the great initial outlay, but this outlay has almost been covered by the sales already, although the book has been out only about half a year.

THE MEMBERSHIP.

The present membership of the Beethoven Association is as follows:

ACTIVE MEMBERS

Georges Barrere	Flozaley Quartet
Harold Bauer	Adolfo Betti
Coenraad V. Bos	Alfred Pochon
Pablo Casals	Louis Bailly
Julia Culp	Iwan d'Archambau
Erno Dohnanyi	Eva Gauthier
Florence Easton	Leopold Godowsky
Mischa Elman	Walter Golde
Elschweig Trio	Olga Samaroff
Aurelio Giorni	Ernestine Schumann Heink
Elias Breissik	Albert Spalding
Willem Willeke	Emmeran Stoerber
Sam Franko	Josef Stransky
Ossip Gabrilowitsch	Symphony Society of New York
Rudolph Ganz	

May Peterson	London String Quartet
Elena Gerhardt	James Lever
Bronislaw Hubermann	Thomas W. Petre
Louis Gravereux	H. Waldo Warner
Ernest Schelling	C. Warwick Evans
Alexander Siloti	Philharmonic Society of New York
Georges Grisez	Rene Pollain
George Hamlin	Sergei Rachmaninoff
Florence Hinkle	Jacques Whitbread
Josef Hofmann	Gustav Timot
Ernest Hutchesson	Reinhold Wurlich
John McCormack	Eugene Ysaye
Margaret Matzenauer	Erem Zimbalist
George Meader	Fannie Bloomfield-Zeisler
Hans Kindler	Paul Kosinski
Hugo Kortschak	Isacha Heifetz
Fritz Kreisler	Susan Metzger
Letz Quartet	Alexander Schneller
Hans Letz	Wilhelm Bachaus
Sandor Varnati	Michel Piaстро
Edward Kreiner	Ludwig Manoli
Laszlo Shuk	

ASSOCIATE MEMBERS

Arthur Bodansky	David Mannes
George W. Chadwick	Pierre Monteux
Elizabeth S. Coolidge	Kurt Schindler
Frank Damrosch	Hiram W. Sibley
Walter Damrosch	O. G. Sonneck
Rubin Goldmark	Frederick Stock
Alfred Hertz	Leopold Stokowski
Sigmund Herzog	Arnold Volpe
Franz Kneisel	Arthur Whiting

One story of the influence of the idealistic attitude of the Beethoven Association is worth telling as told by Mr. Bauer. It is about a small town (never mind where!) and a big audience. The town has about ten thousand inhabitants and the audience that turns out and supports all of a series of six artist concerts numbers one thousand—one in ten. Not only that, but they have built a hall in which the concerts can be given. Mr. Bauer's curiosity was aroused and he asked one of the ladies who headed the music committee how it was accomplished. "Well," she said, "we owe our success to the Beethoven Association." At that Mr. Bauer confessed himself all the more puzzled. What in the world, he wanted to know, could the Beethoven Association in New York have to do with concerts in this town which is far away from New York? And so he got the story.

The women of the town went to their husbands and asked them to build a hall and to guarantee the concerts. But the husbands, being business men, could not see why they should give the artists, who are also business men, a lot of money to take out of town. The thought back of this refusal was that the artists were just "out for the money" and had no further interest in the matter—an idea that it would have been impossible to disprove but for the Beethoven Association. Here was an instance of the artists giving their services gratuitously for the sake of art—art for art's sake. It proved to be an unanswerable argument and won over the men of that town, who put up the necessary guarantee and made the concerts possible.

It cannot be doubted that the influence upon art and artists and students of art in America will be equally effective.

F.P.

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GOTHAM GOSSIP

BERTHA E. BECKER AT WOMEN'S PHILHARMONIC SOCIETY.

At the sixth musical of the Women's Philharmonic Society, April 23, at Studio 824, Carnegie Hall, the following artists appeared: Manolita Thompson, pianist (pupil of the president, Leila Cannes), who played Grieg's "Spring Song" with beautiful tone and expression; Laurence Goldman, violinist, who played "Romance Andaluza" (Sarasate), "Poem" (Fibich) and "The Bee" (Bohm) very acceptably, accompanied by Robert Lowery; Esther M. Klippert, soprano, who sang charmingly Schubert's "Ave Maria," "Die Forella," "Liebchen is da" (Franz), and also "Widmung" and "Erstes Grun" (Schumann), ably accompanied by Lillian Robertson. Bertha E. Becker's superb playing of her two numbers, "Impromptu" and "Au printemps" (Schemaker), was greatly appreciated by the audience, and all the artists received encores. Guests of honor were the vice-presidents, Kate Roberts, Georgina Southwick, Grace Hartley, Mrs. William Farrell and Mrs. Van Wicklen Bergen. All were introduced to the audience by the president and briefly responded.

George Shea was the guest of honor at the theater party of May 1. The reception committee was made up of Mrs. David Graham, chairman; May Freeman, Elsie Jonas, Mrs. Motel Falco and Alice Ranke, hostess. Kate Roberts is chairman of press.

GRASSE GUEST OF GUILD OF ORGANISTS.

Edwin Grasse was guest of honor at the musical evening and social held by the American Guild of Organists at the Church of the Holy Communion May 1. He played the Bach prelude on the old Lutheran hymn, "Come Holy Ghost," the choral in F (Brahms), and his own second organ sonata. His entire technical control of the fine instrument, usually played by Lynwood Farnam, and the musical spirit he put into everything quite amazed those who heard his organ playing for the first time. Following the organ music the company adjourned to the church house adjoining, where Mr. Grasse gave some of his "musical stunts." These consisted of realistic imitations of the Grace Church chimes, the Metropolitan Tower chimes, and chimes heard in Luxembourg while he was a student there, etc.

GRASSE AT WANAMAKER'S.

Music Week at Wanamaker's under the auspices of the National Association of Organists, Reginald E. McAll chairman, was ushered in May 1 by an organ recital given on the magnificent new organ by Edwin Grasse. He was assisted by Emma Mirovitch, contralto; Alexander Furedi, violinist; Joseph Diskay, tenor, and Charles D. Isaacson. His playing of works by Bach, also by himself, Grieg ("The Last Spring"), as well as the final "Tannhäuser" overture, all was hugely enjoyed by the big audience. He added a minuet by Mozart, which was captivatingly done. Altogether amazing is Mr. Grasse's control of this large instrument, and there were few present who did not realize his splendid gifts.

MUSIC AT MANHATTAN STUDY CLUB.

Following a luncheon at the Manhattan Study Club, Edith R. Pearson's president, Hotel McAlpin, May 1, Edna Moreland, soprano, sang "Spirit Flower," a love song, and the "Faust" waltz, and received many compliments on her fine voice and singing. She is spontaneous in everything she does and has been in special demand for club affairs. Miss Watson (Bacheller pupil), with a very expressive mezzo soprano voice, sang "The Last Hour" (Kramer) and "Adieu forêts" (Tchaikovsky) and also deserved and won warm applause. Beatrice Raphael, accompanist, did good work. Brief addresses by Mrs. Chapman (Rubinstein Club), Florence Foster Jenkins (Verdi Club) and others, of whom Rev. Dr. Henry Clay Risner and Cora Wells Trow remain uppermost in memory, were features of this affair.

PARNASSUS CLUB CHORAL CONCERT.

A concert by the Parnassus Club, Florence McMillan director, at Carnegie Chamber Music Hall, May 1, brought forward some unusual music. The cantata, "White Silence," choral numbers from the Russian Liturgical service and songs by modern composers—among them the following Americans, Clarence Dickinson, A. Walter Kramer and Frederick Schlieder—made up the program. Grace Chalmers Thomson conducted and the soloists were Florence K. White, soprano; Katherine Metcalf, mezzo soprano; Marion O'Neal, violinist, and Francis Callow, harpist.

ETHEL L. HARRISON A SOPRANO OF ATTAINMENT.

Ethel L. Harrison, of Mount Vernon (a Toedt pupil), who has been soprano of the Second Congregational Church

of Greenwich and will be soprano during the summer of the Temple at Long Branch (William J. Falk, organist and director), recently sang for a private audience in New York. The "Butterfly" aria was sung by her with much pathos and real feeling, while her coloratura ability and sweet voice in "With Verdure Clad" was especially remarked. Her voice is clear and high and her style excellent.

ROSEMARY FINCKEL A GARZIA PUPIL.

The eleven-year-old pianist, Rosemary Finckel, gave a recital at the Lawrence School, Hewlett, L. I., May 4, repeating it May 5 at her teacher's studio (Felian Garzia) and finally on the afternoon of May 7. Piano pieces by Bach, Mozart, Lechetizky, Chaminade, Lavallee, Chopin, Karganoff, Sinding, Ilinsky, Debussy and Handel made up an hour of very interesting music. She is a fascinating little pianist and does credit to her eminent instructor.

HAYES PUPILS' RECITAL.

At the Astor Gallery, May 1, fourteen numbers of vocal music were given by pupils of Helen Augusta Hayes. Solos, duets and a trio made up a program full of variety and interest. Those who took part ranged from pupils of a few months to a more advanced stage. On the program

VICTOR GOLIBART

Tenor



Towles Photo

NEW YORK HERALD, March 11, 1922.—HIS RECITAL WAS AN ARTISTIC SUCCESS. His delivery in general showed a fine understanding of the texts of his well varied selections, together with much admirable training in technic. He was able to achieve many fine results. Correct style, taste, clear diction, and a musical feeling quite capable of producing thrills for the listener. His stage presence was dignified and his composure while singing had a restful effect.

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were several songs by the American composers Woodman, Nicholls, Lowitz and Harriet Ware.

MCALL PRESENTS CHURCH MUSIC.

Reginald L. McAll, organist of the Church of the Covenant, had charge of musical features of a public meeting, May 4, consisting of a demonstration of Sunday School singing, this being done by the Bible School, with an address by Rev. Milton S. Littlefield, D. D. This was of special interest to all organists and religious educators.

BLIND INSTITUTE RECITAL.

Invitations were issued by Edward M. Van Cleve, principal of the New York Institute for the Education of the Blind, to hear a program of vocal and instrumental music May 4 given by Louise Homer Stires, soprano; Marie Romae Rosanoff, cellist; Mildred Dilling, harpist, with Katherin Swift Warburg at the piano. Music is a prominent branch of work at the Institute. Occasional recitals given by the blind pupils are always interesting and well attended. Large audiences invariably assemble at these affairs and the enjoyment of the listeners, especially of the several hundred blind students, is marked.

JOSEPHINE FRY'S ORGAN RECITAL.

Josephine Fry, assisted by Harry Thompson, tenor, gave a recital at Calvary Episcopal Church May 2. She played as her principal numbers Guilman's sonata, op. 91, and the Liszt-Saint-Saëns "St. Francis' Sermon to the Birds."

HERMA MENTH TAKES AUDIENCE BY STORM

It was a genuine success which Herma Menth scored when she gave a recital recently in the Ridgewood, N. J., high school. In reviewing her performance one of the critics stated that she has a technic of marvelous degree and a muscular and nervous energy and endurance almost superhuman. "She took her audience by storm," was another comment made by this reviewer, who also spoke of the "deafening applause" which was given to Miss Menth. At the conclusion of the recital reception was given to the young pianist at the residence of Mrs. Wil-

fred Kurth. On the day following this appearance Miss Menth visited one of the public schools and played for about six hundred enthusiastic children.

Rensselaer Summer Master School of Musical Art

A new scheme of considerable interest to the musical world is projected in the formation of the new Rensselaer Summer Master School of Musical Art. The idea embraces the opportunity for those whose inclinations and interests compel them to take advantage of the so-called "off season" to study and acquire finish and advancement in music midst the surroundings which provide the best facilities for both work and recreation. Three well known educators in music have joined to make this school a success.

Jessie Fenner Hill, with studios in the Metropolitan Opera House building, New York, is recognized in the singing and teaching profession as a teacher of capability and integrity, which is shown in the popularity and success of her pupils. Mrs. Hill lays a thorough foundation for the singer, without which no one can "arrive." Interwoven with the fundamental training is developed a fine repertory, every tone correctly produced. With this basic principle in view, hundreds of pupils have passed through Mrs. Hill's studio immensely benefited. The approval of Mrs. Hill's methods comes from the highest musical and scientific sources.

Lina Coen, graduate of the Paris Conservatoire, is a well known European coach who came to America with an enviable reputation behind her. She has practically toured the world with artists of the highest rank as a concert pianist and accompanist, and since her coming to America has added to her list many singers from the Metropolitan Opera Company and the concert field. She is a recognized authority in French lyric diction and general repertory.

Prof. James McLaughlin, Jr., of Troy, N. Y., is recognized as a master of technic and a fine interpreter of musical compositions, with which he has a remarkably extensive acquaintance. He is well known as a concert pianist and organist, having toured the country with some of the leading orchestras of America. He is affiliated with Troy's foremost musical activities and is the director of the Troy Conservatory of Music, as well as holding the joint offices of organist and choir director in the First Presbyterian and St. Joseph's churches. Mr. McLaughlin has attained a high reputation as an educator and represents the best in music.

Annual Meeting of Haarlem Philharmonic

At the annual meeting of the Haarlem Philharmonic Society, held April 26 at the Waldorf-Astoria, the following were elected to office: Mrs. Everett Menzies Raynor, president; Mrs. Frederick A. Dunek, first vice-president; Mrs. Thomas Jacka, second vice-president; Mrs. Sturgis L. Dunham, recording secretary; Mrs. Alvah A. Swayze, corresponding secretary; Mrs. William G. Brady, treasurer. Directors elected were Mrs. Herman W. Booth, Mrs. Frank J. Blodgett, Mrs. Gail Borden, Mrs. J. L. Carvalho, Mrs. George H. Corey, Mrs. Marshall Clarke, Mrs. Charles G. Conklin, Mrs. C. Irving Fisher, Mrs. Donald McDonald, Mrs. J. Edward Mastin, Mrs. Harley M. Olcott, Mrs. George F. Peck, Mrs. Millard L. Robinson, Mrs. John E. Roerer, Mrs. Henry E. Russell, Mrs. Charles A. Terry, Mrs. C. Victor Twiss, Mrs. Warren Van Kleeck, Mrs. Walter Watkins, Mrs. Harry G. White, Mrs. Samuel Williams and Mrs. B. C. Wooster. Election was unanimous. The committee on nominations consisted of Mrs. Bert B. Clark, Mrs. Elmer E. Cooley, Mrs. Emory B. Lease, Mrs. Frederick A. Southworth, with Mrs. Charles C. Linton, chairman.

The president, in an opening speech, paid tribute to the founders of the society, who built so well thirty-one years ago, and also to the present officers and committees and to the loyalty of all the workers. Mrs. Raynor presented flowers to each of the officers and chairmen, and to Mrs. Frank Littlefield, honorary president, and Mrs. C. Victor Twiss, ex-president, as a token of appreciation.

The president urged that the society purchase a standard flag of our country. This was decided upon by vote. The society ratified the decision of the directors to present a violin scholarship to the East Side Music School. A fund was established for the War Veterans' Camp.

Willeke to Spend Summer at Blue Hill

Willem Willeke, cellist and leader of the Elshuero Trio, will spend the summer at his home at Blue Hill, Me., where he will live in a house which he constructed himself. While away he will devote some of his time to composing. Many of Mr. Willeke's compositions are now on the programs of Kreisler, Heifetz and other famous violinists. His "Chant Sans Paroles" was introduced recently by Kreisler at a Carnegie Hall recital and met with great approbation.

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DUETS and SONGS

HINDEMITH OPERAS CALL FORTH OFFICIAL PROTEST IN FRANKFORT

Three Works of Young Radical, Though Frankly Indecent,
Arouse Genuine Interest—Schönberg's "Pierrot Lunaire"
Impressive—English Songs Reach Frankfort

Frankfort, April 15.—An official protest against the further performance of three one-act operas by Paul Hindemith, which had their Frankfort première recently, has been entered by the local committee of the People's Theater League, and is now being considered by the chairman of the council of the municipal theaters. It is alleged that these productions are in the highest degree calculated to offend most brutally the religious and moral sentiments of the majority of Frankfort's population, that one of them, "Das Nusch-Nuschi," is a piece of "stupid, common ribaldry," and another "Sankta Susanna," an "unheard of challenge to all Christian believers." The third, not mentioned specifically in the protest, is a setting of Kokoschka's grotesque "Mörder, Hoffnung der Frauen."

These operas, with the exception of "Sankta Susanna," were both performed in Stuttgart and there also aroused violent opposition which resulted in the resignation afterwards withdrawn, of Musical Director Busch. "Sankta Susanna," however, on this occasion had its first production anywhere. It is unlikely to be taken up by many other theaters and to experience a popular success like Korngold's "Tote Stadt." That, however, is due to the choice of the subjects ("Sankta Susanna," for instance, describes the blasphemous erotic extravagances of a nun) rather than to the strangeness of the music, which in itself is problematic enough. Painful, erotic and indistinct action do not recommend these pieces to the general taste.

INTERESTING MUSICAL EXPERIMENTS.

Nevertheless, in their purely artistic aspects these works have justly aroused great attention. The young artist—now only twenty-six years of age—has himself recognized the shortcomings of the texts, but he was nevertheless fascinated by the task of creating out of them something of real artistic value. The base metal should become pure gold in the fire of his music. Thus, in the grotesque Kokoschka play, which pictures the brutal conflict between man and woman, he saw only the great dramatic suspense, reminiscent of "Tristan" the passionate power of love and hate, the ferment of an erotic struggle, and he has solved the problem from an absolutely musical point of view.

SANKTA SUSANNA.

"Sankta Susanna," with a text by August Stramm, is musically more mature and still more original. Here rage the storms of spring and of passion, and the love-longing of the unfortunate nun are worked up to a poignant though painful climax. At the same time it is remarkable that all this fermenting eroticism is not expressed sensually, as in the music of Schreker or Strauss, but is lifted into purely mental sphere, and, exhausting itself with its own dynamic

force, becomes spiritualized in a new and already restrained harmony.

A HUMORIST IN MUSIC.

One must not be surprised to find in this music the influences of Bartók, of Stravinsky, Debussy and others; there exists no art that has not developed out of its precedents. But that Hindemith can be original and individual he shows best in the third of these pieces, the highly characteristic "Nusch-Nuschi." The obscene and flippant content of play, now rejected even by its author, Franz Blei, evaporates into the milder atmosphere of a charming representation of which the story is almost incomprehensible. That, however, matters very little; what remains is a delightful piece of Chinese decoration, with a delicious, rhythmically captivating music.

Here, then, we have—if not the whole Hindemith—at any rate that side of his personality which thus far has developed to the greatest maturity: his light humor, full of grace and roguery, expressed in finely marked rhythms, enchanting dance music and—as a final surprise—a charming aria! Altogether the work offers much that is good, of value and of promise. It signalizes a genuine and strong talent that will find its own, very particular way of development. The performance of the piece was a success and was fully appreciated by the audience—even perhaps by some of those who joined in the protest against the offense to Frankfort's "religious and moral sentiments."

SCHÖNBERG'S "PIERROT LUNAIRE" IMPRESSES.

Real importance seems to me to attach to the performance of Schönberg's "Pierrot Lunaire," by the local Rebner Quartet and associated artists, in the Verein für Theater und Musikkultur. The artists played this strange work twice, repeating it immediately in accordance with the composer's wish (for a first performance). The difficult recitative, or recitation, rendered by Herr Giebel, of the Frankfort Opera, had not quite the desired effect. A light, tremulous, female voice is what is wanted, rather than a sonorous organ with strongly marked shades of timbre. Otherwise the dynamic extremes produce too loud and too real an accentuation, while the accompaniment involuntarily becomes too heavy, losing at times the delicious lyrical and plaintive character which is so in keeping with the charming poems of Albert Giraud.

URSULA GREVILLE SINGS ENGLISH SONGS.

Great interest was shown by Frankforters in the concert of a young Englishwoman who sang English songs in the original. The compositions of T. W. Walton, Owen Mase, Edgar Bainton, Rutland Boughton, Armstrong Gibbs, Felix White, Gerrard Williams, Eric Fogg and others gave us an opportunity of studying the modern, if not the most modern, influences in English vocal music. There is much that is pleasing, pretty and characteristic. The singer possesses a most charming soprano, especially attractive and well trained in the highest register, and she sings with much taste and refinement. She was accompanied by Maurice Besly, with one of whose songs, "Listening," she closed the program.

HERMANN LISSMAN.

MUSICAL ACTIVITIES IN CONSTANTINOPLLE

Constantinople, Turkey, April 13.—This year's musical season in the Orient, while not very brilliant, has been somewhat more so than usual, as far as this city is concerned. The lack of an opera house or other suitable building in which to hold such functions is a great handicap; also the cosmopolitan population causes those really interested in good music to be limited. Nevertheless, this season's musical events in general have been exceptionally well attended. As Constantinople is now under Allied Military Government it has caused the presence of a great many government officials and their families who have been patrons of all concerts.

The majority of artists appearing here are Russians, a great many of them refugees. In the cafes one hears exceptionally fine music, such as we cannot hear anywhere in America outside of the concert halls. These musicians are playing for from 75 to 100 Turkish pounds a month, equivalent to about fifty to seventy-five American dollars.

On April 5 Jacques Fischberg, a Hungarian, gave a violin recital at the Nouveauté Theater which was very well attended. He received a great ovation and is scheduled for a second appearance on April 19. A. Kougel was at the piano. His program was made into two groups, the Italian group comprising works by Paganini, Pergolesi, Corelli, and Parporo, and his Russian group Glazunoff, Tschaikowsky, Conus, Gretchaninoff and Wieniawski.

FIRST PERFORMANCE OF "STABAT MATER."

Yesterday afternoon, April 12, the "Stabat Mater" of Rossini was presented for the first time in Constantinople. For this occasion the big motion picture theater was utilized and it was crowded to overflowing. The performance was for the benefit of the poor of Constantinople and was under the distinguished patronage of Lady Harrington. A chorus of 100 voices and a symphony orchestra were under the direction of N. Kourroff, the Russian conductor. Ada Flavel was the soprano, K. Vassena the mezzo, F. de Neri the tenor, and N. Kondratieff the bass. The chorus was under the direction of M. Mirabeau. Negotiations are already on foot for a repetition of the concert within the next few days. Mr. Kourroff's conducting of the score was exceptionally fine.

The next big musical event scheduled for this city, after the piano recital by the composer-pianist Alexander Korona, with the co-operation of Mr. Nadya of the Tiflis Opera and M. S. Toulman of the Odessa Opera, on April 11, is the visit to Constantinople of the Bucharest Symphony Orchestra of 125 pieces under the baton of Georges Georgesco on April 23. This is the first time that the Bucharest Symphony Orchestra has deserted its native city. It will give three scheduled recitals in Constantinople, Athens and Cairo, the receipts of which are to be devoted to Roumanian charities. The concerts here are to be given in the old skating rink, now being specially renovated, it being the only building sufficiently large for this—the principal musical event of the year.

ROY CHANDLER.

Four days after her last Spring Concert Tour date Alice Gentle opens her Spring Opera Tour

Pittsburg, Kansas
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RECITAL ONE OF THE MOST
PLEASING EVER HEARD HERE
GIVES VARIED PROGRAM

All Tastes Were Suited by Noted Soprano—Big Festival Closes Tonight
With Oratorio "The Messiah"

Registering a winning personality and beautiful voice in the very soul, it seemed, of her audience, Alice Gentle, dramatic mezzo soprano, scored perhaps the greatest hit of any artist who has appeared in Pittsburg, with a recital last night in Carney Hall, sung and enacted in a manner that attested the unusual versatility of a truly great singer.

While the audience did not fill the big auditorium, due to the inclement weather, it was perhaps the most fortunate one gathered there in many months. The manner in which Miss Gentle captivated her hearers was remarkable. Rarely does an artist so completely win the accord of those who sit and judge as did Miss Gentle.—*Pittsburg Sun*, April 28.



ALICE GENTLE
Dramatic Soprano
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IN OPERA

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Alice Gentle And Scotti Himself Score Great Success:

Miss Gentle Wins Ovation

Much has been expected from Miss Alice Gentle, whose fame as a singer and actress has preceded her, in her work as Flora Tosca she more than surpassed all expectations and was the recipient of one ovation after another at the hands of the many who realized that for once "press agents" had not only told the truth, but had left much unsaid regarding the capabilities and wonderful voice of this product of the West. For Miss Gentle combines with beauty and a high degree of brilliancy, the power to interpret, the power and ability really to act, and above all is the possessor of a voice of wonderful range and volume, backed by the intelligence to handle it.

In the scenes with Cavaradossi (Mr. Tokatyan), and more especially in her fine dramatic work in the scenes with Baron Scarpia (Antonio Scotti), she rose to such heights of powerful interpretation as are rarely witnessed even by those who have made a business of acting as "critics." —*Birmingham News*, May 2.

BERLIN

(Continued from page 7)

that only a definitely creative faculty can give. It is not "modern" music; it adheres to the classic-romantic ideals of melodic beauty and poetic content, and uses dissonance only as contrast in a colorful harmonic web. It is, perhaps, what Scriabin might have done if, after his Chopinesque beginnings, he had developed his own individuality along less erratic lines. It is music that will not appeal superficially either through obvious popular charms or through any form of eccentricity (which is often mistaken for originality). Its originality, indeed, is not at once apparent, being inherent in the matter rather than demonstrated in the manner.

AN ASTONISHING PIANIST.

Medtner's program consisted entirely of his own works—a sonata and some eighteen pieces—a severe test for any composer. It is not to be wondered at, perhaps, that even the sagacious Berlin critics did not quite realize the significance of what was happening. Especially interesting were the whimsical and often dramatic "Fairy Tales" and some of the numbers of the manuscript cycle, "Forgotten Tunes," in which the acrid accents of a "Danza rustica" and the pearly cascades of the "Danza silvestra" impressed us as especially effective. There is no doubt that pianists, once they discover these grateful works, will seize upon them much as they have seized upon those of Rachmaninoff, whose popularity in Russia is said not to exceed that of Medtner by much. Like Rachmaninoff, Medtner is an astonishing pianist, and it is to be hoped that he will some day introduce himself as such to America.

Medtner is now in his forty-third year. He has since 1908 been professor of piano at the Moscow Conservatory, where he was a pupil from his twelfth year under Pabst, Sapellnikoff and Safonoff, and graduated with the gold medal for piano in 1908. His teacher in composition, outside of the conservatory, was Taneieff. As a pianist he is regarded especially highly as an interpreter of Beethoven. Besides some eighty compositions for the piano (including nine sonatas) he has written a similar number of songs, chiefly to poems of Pushkin and Goethe. There is also a violin sonata and three "Songs of Night" for violin and piano, and a piano concerto.

RUSSIAN INVASION CONTINUES.

That the Russian invasion in German music, of which we had occasion to speak in an earlier letter, is unabated, was

proven by the concerts of the last few weeks. Concerts like those of Borowski and Medtner are, moreover, largely patronized by the Russian colony, which according to the latest official estimates comprises 280,000 souls. A new Russian variety theater has recently been opened, the Russian "Blue Bird" cabaret (first cousin to the "Chauve Souris"), has become a permanent institution, and a Russian dramatic festival by artists of the late Imperial Theater is announced. The presence of Alexander Glazounoff has thrown the musical side of Russian culture still more into the foreground, and at a musical and social evening for the benefit of the faculty of the Petrograd Conservatory a whole galaxy of Russian artists of every calibre took part.

Indeed, if you don't look out you are apt to stumble into something Russian almost any evening—even if you don't intend to. That's what happened to your correspondent the other evening, bent on the serious errand of hearing the Philharmonic Orchestra play a new work. But lo! the orchestra, dispossessed from its own hall for the evening, was playing in smaller quarters elsewhere, while the great Philharmonie was occupied by the last seat by a brilliant and fashionable audience of distinctly Eastern cachet. They were held spellbound by a racy-looking little dark lady who sang—and acted—a polyglot collection of chansons. It was Isa Kremer, a sort of Russian disease or chansonnier who has found her way westward via the Caucasus, Constantinople and the Balkan lands.

She began by being a bric-a-brac doll—the result of a "mésalliance" between a porcelain father and a mother of faience (in Russian); she rocked a baby to sleep in a French berceuse; she blurted a "guitarra napolitana" with the characteristic raucous voice of a southern lass; and she drew tears with a Yiddish "Lied for a Feigle." Her Russian audience was delighted. But she is more than just Russian, she is European, and in all she does she has "a way with her" that will make her popular anywhere, even across the Atlantic. Isa Kremer was among those who gave their services for the concert in aid of Glazounoff's conservatory, and we have a hunch that she drew the biggest part of the crowd.

Why not, indeed? It is the end of a season and a long, long winter, and spring is here once more. People want to feel gay; they want to be amused—even the Russian refugees of Berlin.

CÉSAR SAERCHINGER.

Myra Hess's Festival Dates in England

Myra Hess, the English pianist who was most successful on her first American concert tour, will return about Christmas to remain until next summer. Called back to England for some important Festival concerts, she was prevented from accepting a number of important spring dates in March. Miss Hess has made arrangements to stay in America next year until Spring.

Among her numerous engagements already booked by her manager, Annie Friedberg, are, a tour through California and the West, seven concerts in Canada, a tour through the South and the middle West, including bookings in New York, Philadelphia, Brooklyn, Boston, Utica, Toronto, Ithaca, Cumberland, Cleveland, Milwaukee, Minneapolis, St. Paul and Winnipeg.

Maier and Pattison Leave for Australian Tour

Guy Maier and Lee Pattison, following their appearance at Leopold Godowsky's farewell concert on May 3, left the following day for San Francisco, from where they sailed on May 10 on the S. S. Wilhelmina for Honolulu. On May 22 they give a recital in the Hawaiian city and on May 27 continue their trip to Australia on the Niagara. They will open their season in Sydney on June 21 under the local direction of the International Tours, Limited. Mrs. Maier and Mrs. Pattison are accompanying their husbands and the party will be absent until October, when the two pianists will make their first appearance in the principal cities of the Pacific Coast States.

MUNICH

(Continued from page 7)

his sister Agalise. Arambel loves his sister dearly and means never to be parted from her; she, however, is wooed and won by the king (what would the pantomime makers do if there had been no kings!) and carried off to the castle. Arambel, in hateful revenge, aims his arrow at the king and is blinded for this outrage (happily behind the scenes). Thereupon Agalise leaves throne and scepter to her irate spouse, frees her unhappy brother, and flees with him back to nature, where the youth dies. (The reader must not blame me for this striking sample of illogical happenings, for I am only the narrator).

—WITH SHORT WINDED MUSIC.

To tell, or rather to dance, this little story takes one hour and a quarter. The music does but little to relieve the tedious monotony of the play; it is, in its lyric parts, well orchestrated and sounds well, but thematically it is rather primitive and short-winded and shows, above all, no signs of personal character. The ballet in the second picture was, musically speaking, a complete failure. The novelty, which had a most beautiful stage setting, was nevertheless excellently given. The authoress, Ingeborg Ruvina, danced the part of Arambel with infinite grace and almost ethereal agility; Elisabeth Boshardt as Agalise presented a figure of fairylike charm. Hans Bertram gave the king with noble and dignified bearing. To this trio and the excellent work of the conductor, Hugo Röhr, the final success was due.

OPERA VERSUS CONCERT PLATFORM.

One of the most striking features of present day concert life is the fact that concert singers of the real type, such as Julius Culp, Tilly Koenen, Elena Gerhardt and a few others of that select circle, are slowly but surely being crowded off the concert stage by opera singers, who are visibly gaining ground as song recitalists. Coming from the stage, they have the nimbus of the romantic, mysterious or tragic about them and consequently claim, *a priori*, the affection of a large majority of music lovers. Paul Bender, Karl Aagaard Oestwig, Emil Schipper, Friedrich Broderson, Alfred Piccaver, Sigrid Onegin, Maria Ivogün—to name only a few—all of them coming from the stage, are always sure to find a crowded audience. There is, of course, nothing to say against such preference, and yet a great danger lurks behind it—the danger of gradual elimination of the real type of song recitalists. The Lieder singer as a specialist is a type for himself and for art's sake it is sincerely to be hoped that he may not entirely lose his footing in musical life, for his elimination would mean nothing less than the neglect of the Lied in favor of arias and other opera fragments.

A NEW LIEDER SINGER OF RANK.

Fortunately in the recent past one or two vocal stars who devote themselves entirely to the interpretation of the Lied have appeared. Foremost among them is Gretel Stückgold, a high soprano of fascinating outward appearance and eminent vocal charm. She is a native of Bremen, spent her early girlhood in England, became on her return the pupil of her husband, Jacques Stückgold, and is at present one of our most prominent singers. For a short time she, too, sang in opera, but a few years ago left the stage and devotes herself entirely to concert work, in which she has reached the highest artistic perfection. Gretel Stückgold's voice is one of the most beautiful and most perfectly trained to be heard now, her technique and phrasing are as astonishing as her interpretation is spirited and emotional. Her success as a vocal star has already found its echo in an engagement for a lengthy concert tour in America, where she may appear as early as the coming season.

PICCAVER WINS WITH ARIAS.

Alfred Piccaver, the celebrated tenor of the Vienna Opera, has just made his first appearance here and created some sensation as an interpreter of Italian arias. The rendition of the rest of the program (songs and fragments from German operas), however, was a keen disappointment and proved once again that a magnificent voice is not a sufficient indemnity for the lack of poetic feeling and real emotion. This was the unanimous opinion. Piccaver took the cue and on his second evening he confined himself to Italian masters, which he interpreted with masterful style and a startling abundance of voice and temperament. Again the opinion was unanimous and this time highly flattering to the singer.

ELMAN AND SZIGETI PLAY.

Among the noticeable instrumental concerts was a recital by Mischa Elman, whose reappearance after about ten years of absence was greeted with enthusiastic applause. He is still the old charmer, with the only difference that the capriciousness of style which was formerly accredited to his youth has now taken the form of mannerisms which occasionally mar the purity of his otherwise perfect playing. A triumphant success was also accorded to Josef Szigeti, the Hungarian violinist. Szigeti's tone is of wonderful roundness and beauty, his technic perfect and his style of expressivo marks him as an artist and musician of the highest grade. Today he figures among Europe's foremost violinists.

ALBERT NOELTE.

Danise to Make Chicago Debut

Giuseppe Danise, baritone of the Metropolitan Opera Company, apparently does not feel the need of an immediate vacation, despite his frequent appearances at the opera house in the past season. He sang in Atlanta with the Metropolitan company and then continued his concert work. He will sing at the Evanston, (Ill.) Festival on May 26. This summer he will make his Chicago operatic debut, singing leading baritone roles at Ravinia Park.

Minnette Hirst Entertains Lady McKenzie

Minnette Hirst's beautiful home at 375 Park avenue was the scene of an unusually interesting affair recently, when Lady Muir McKenzie delivered a lecture there. The subject chosen by Lady McKenzie was "Ladies Grave and Gay." The audience, consisting of about one hundred ladies, showed such interest and enthusiasm in her work that a request was made for the repetition of the lecture in the near future.

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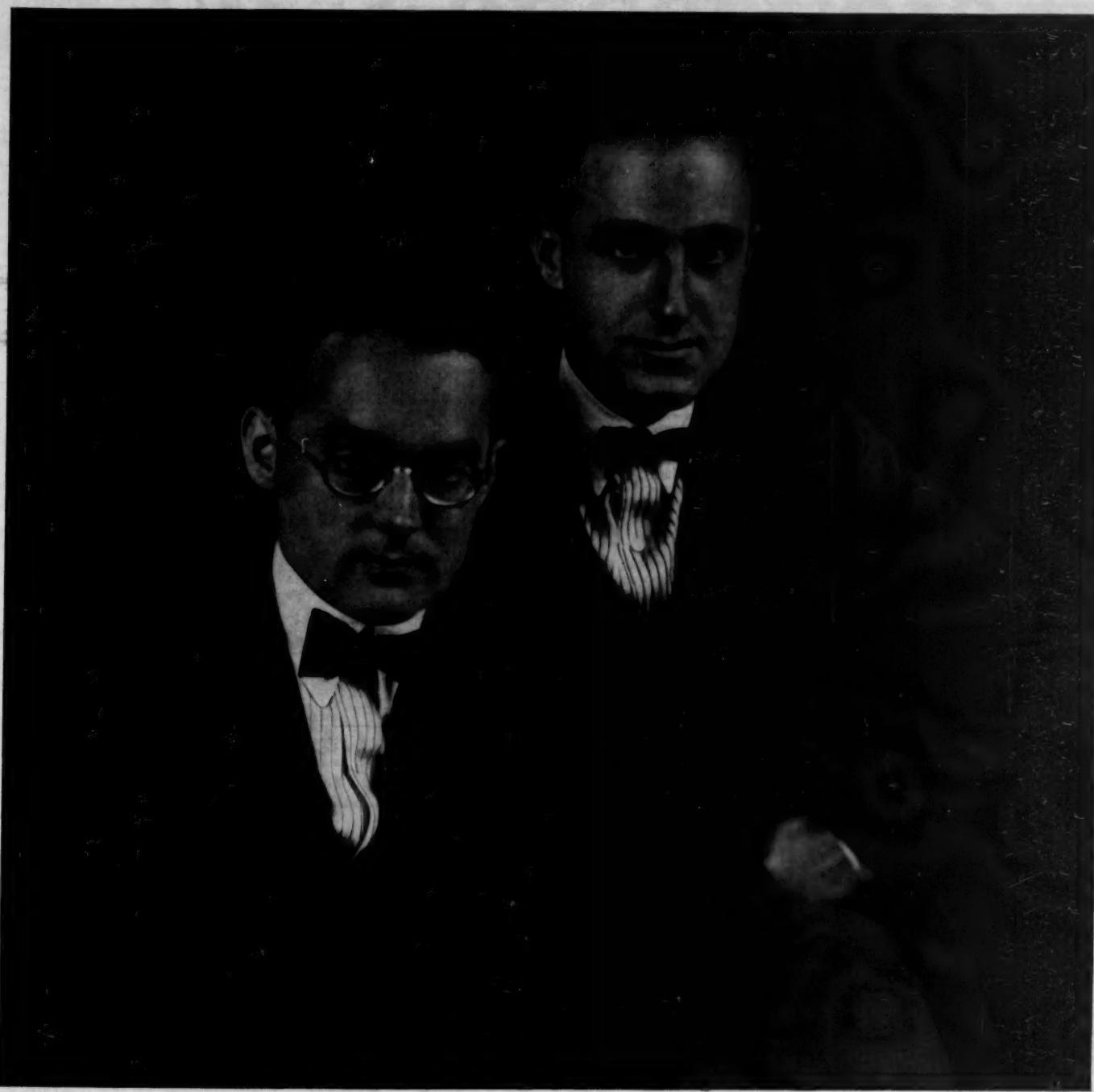


Photo White

Guy Maier and Lee Pattison



These gifted young American pianists have chosen to identify themselves with that great body of artists who make records for the Victor. The first Maier-Pattison records have just been issued.

Victor Talking Machine Company, Camden, N.J.

Evelyn MacNevin at Inter-Racial Concert

A large audience attended the concert on May 6 at the American Museum of Natural History, given by the Inter-Racial Council. This is an organization made up of thirty-two groups representing the foreign-born of the United States, and was organized by Secretary Lane during the war for the purpose of getting in contact with the various races in the United States making up our foreign-born citizenship.

Evelyn MacNevin, well known Canadian contralto, who was one of the outstanding artists at this concert, was selected to represent on that occasion the Canadian group. She sang charmingly a group of three numbers, comprising "The Moon Drops Low," Cadman; "Gai lon la," French-Canadian song, and Rachmaninoff's "The Floods of Spring." Her rich and resonant voice, as well as artistic interpretation, won the admiration of all; she was sincerely applauded.

Other participants were the Swedish Glee Club (Carl Sylvan, conductor); Daisy Jean, cellist; Theresa Prochazka, soprano, and Elias Breeskin, violinist.

Koshetz and Dubinsky at White House

The President and Mrs. Harding entertained at dinner recently in honor of the President-elect of Columbia, Gen. Pedro Nel Ospina, and Senora Helena Ospina. The other guests included the Speaker of the House and Mrs. Frederick Gillett; Senator Albert B. Cummins, president pro tem. of the United States Senate, and the Misses Cummins; the Secretary of State and Mrs. Charles Evans Hughes; Justice McKenna; Secretary of the Treasury Andrew W. Mellon and Ailsa Mellon; Secretary of War and Mrs. Weeks; Attorney General; Postmaster General and Mrs. Work; Secretary of the Navy and Mrs. Denby; Secretary of Agriculture and Mrs. Wallace; Secretary of Commerce and Mrs. Hoover; Secretary of Labor and Mrs. Davis; many Senators and others. Additional guests were invited for the musicals that followed. A program was given by Nina Koshetz, soprano, and Vladimir Dubinsky, baritone, with Prof. Nicholas Stember at the piano.

Henry Junge, of Steinway & Sons, who has charge of arranging the White House musicals, makes the announcement that this was the last of the series for this season.

Pianist Heard at Pratt Institute

Rita Marginot, pianist, on May 2 gave a noon recital in the daily program for Music Week at Pratt Institute, Brooklyn. The students, to whom Miss Marginot was well known, gave her a very cordial welcome. As usual she held the absolute attention of her audience. She plays with

a technic that is brilliant and exact. Her interpretations seem to reveal the spirit of the composer. Her programs, classical and modern, represent the composers of all countries. The standard of excellence that Miss Marginot sets for herself in her playing is an inspiration to our students in the different forms of art that they are studying. She is unaffected in manner and very generous in response to encores. This was her ninth recital before the students and instructors at Pratt Institute and her return next season is already held in pleasant anticipation.

B.

EUROPEAN DEPARTURES**Ottokar Bartik**

Ottokar Bartik, manager of artists and balletemaster of the Metropolitan Opera, sailed for Europe, May 10, on the steamship France, to be gone all summer. He will visit London, Paris, Munich and his home city of Prague, keeping his eye open for any new artists of value who might succeed in the United States.

Fitzhugh W. Haensel

Fitzhugh W. Haensel, of Haensel & Jones, the New York musical managers, sailed on May 10 for Europe, to be gone several months. Mr. Haensel will visit various countries and capitals on business as well as in an endeavor to obtain a month's vacation after his season's arduous duties, before returning to New York to resume his managerial activities in connection with the interests of the well known artists under the Haensel & Jones management.

Minette Hirst

Minette Hirst, American composer, sailed for Europe on May 10, on the S. S. "La France." She intends to spend the entire summer in Europe, visiting all points of interest in France, Italy, England, Belgium and Germany. She will return to America in the early fall.

Claire Dux

Claire Dux, whose first American tour established her as a favorite soprano with music lovers here, sailed for Europe on the "Homeric," on May 6. She will not be absent from this country for many weeks, as prior to sailing was engaged as leading lyric soprano with the Ravinia Park organization. She will be heard in many different roles at Ravinia this season. Next fall she will go on an extended concert tour of the United States.

Minna Kaufmann

On May 20 Minna Kaufmann, soprano, will sail for Berlin, where she will study and coach with her former teacher, Marie Lehmann, Royal Imperial Chambersinger, sister of Lilli Lehmann. Mme. Kaufmann expects to spend three months with this eminent pedagogue preparing her programs for next season. She will return to New York, September 10.

Frieda Hempel Entertains

Mr. and Mrs. William B. Kahn (Mme. Frieda Hempel) entertained Mr. and Mrs. William A. Taylor, Mr. and Mrs. Adolf Pavlenstedt James Speyer and Albert Hallgarten at dinner at their home, 271 Central Park West, on Friday evening, May 12.

"Holiday" Appears

A new song for soprano by John Prindle Scott, "Holiday!" has just been issued by G. Schirmer, Inc. It is dedicated to Idelle Patterson, coloratura soprano, who introduced it at her recent Aeolian Hall recital with marked success.

SUMMER DIRECTORY

Bartik, Ottokar	B	Prague, Czecho-Slovakia
Bauer, Harold		Europe
Bobancky, Artur		Europe
Bready, Mrs. George Lee		Easthampton, L. I.
Calve, Emma	C	Europe
Clemens, Clara		Europe
Coini, Jacques		Paris, France
Crini, Giulio		Italy
Dambois, Maurice	D	Europe
De Sales, Regina		Paris, France
Devries, Rene		Europe
Dux, Claire		Europe
Easton, Florence	E	Port Washington, L. I.
Florence Quartet	F	Europe
Gabrilowitsch, Ossip	G	Europe
Gallo, Fortune		Europe
Garden, Mary		Europe
Gerhardt, Elena		Europe
Guard, William G.		Europe
Gunn, Alexander		Europe
Hackett, Charles	H	Paris, France
Haensel, Fitzhugh		Europe
Hirst, Minette		Europe
Hubermann, Bronislav		London
Huhn, Bruno		London
Klibansky, Sergei	K	Europe
Lankow, Edward	L	Santa Monica, Cal.
Liebling, Max		Europe
MacArthur, Mrs. John R.	M	Paris, France
Maier, Guy		Honolulu
McCormack, John		Devon, England
McManus, Florence		Europe
Miller, Reed		Lake George, N. Y.
Monteux, Pierre		Europe
Namara, Marguerite	N	Europe
Neil, Amy		Europe
Niemack, Ilia		Europe
Pattison, Lee	P	Honolulu
Press, Joseph		Paris, France
Prokofieff		Europe
Reynolds, Eleanor	R	Europe
Roxas, Emilio A.	S	North Long Branch, N. J.
Schipa, Tito		Europe
St. Denis, Ruth		London, England
Salzedo, Carlos		Seal Harbor, Me.
Saminsky, Lazar		Europe
Shawn, Ted		London, England
Stransky, Josef		Europe
Van der Veer, Nevada	V	Lake George, N. Y.
Ware, Harriet	W	Plainfield, N. J.
Whitehill, Clarence		London, England

Marguerite D'Alvarez en Route to Australia

Marguerite D'Alvarez, the Peruvian contralto, made her last appearance in the East for this season at the Syracuse Festival on May 7, when she was soloist with the Cleveland Orchestra, Nikolai Sokoloff conductor, at the opening concert. Immediately afterward she and her party left for Chicago, where she sang at the Auditorium Theater on May 8. Other concerts given en route included Edmonton, Alta., on May 15, and Calgary on May 16. Today, May 18, she will be the assisting artist with the Men's Musical Club of Vancouver, and tomorrow night will be heard in recital in Victoria, B. C. On the morning of May 20 she sails from Victoria for Honolulu and Australia. Hawaiians will have an opportunity to hear her on May 27. Her Australian season, under the local management of J. & N. Tait, will open in Melbourne Town Hall on June 24. Her assisting artists for the Australian tour will be Livio Manucci, English-Italian cellist, who has appeared with her in England, and Oscar Wagner, American pianist. Edward W. Lowrey, associate manager of Daniel Mayer, is accompanying Mme. D'Alvarez to Australia.

Triumph for Schumann Heink

From the following telegram received from Roland B. Witte, of the managerial firm of Horner & Witte, of Kansas City, it is learned that Mme. Schumann Heink, who has been appearing in a series of spring festival concert dates under that direction, has enjoyed her usual triumphant success. Mr. Witte's telegram from McAllister, Okla., follows: "Tour has started wonderfully. Concert here a triumph. Put four hundred on stage and turned away over six hundred people. Committee tremendously pleased. Could play her to another capacity house if had time."

Following this engagement, the great contralto was scheduled to sing in Hays, Lawrence, Ottawa, Chanute and Hutchinson, all in the State of Kansas, and Ponca City, Okla.

Olga Fisher's Pupils in Two Concerts

The pupils of Olga Fisher, an exponent of the Effa Ellis Perfield pedagogical system, were heard in two concerts at the Masonic Temple, Elmhurst, L. I., on Friday afternoon and evening, April 28. The hall was crowded on both occasions and the performers did exceedingly well.

The program of the afternoon was rendered by beginners, while that of the evening was furnished by advanced pupils. Miss Fisher, who played her own transcription of the barcarolle "Tales of Hoffman" was extremely well received upon the occasion of the final concert, another feature of which was Romberg's "Toy Symphony." Following the concert, dancing held sway, the music being provided by a local orchestra.

Mrs. Dunning Returns to America

Carrie Louise Dunning, after spending several weeks in Cairo, Egypt, Monte Carlo and Paris, sailed for America on May 3. Mrs. Dunning will hold a class in New York beginning August 1.

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Philadelphia Operatic Society Gives "Carmen"

At the Academy of Music, Philadelphia, on the evening of April 24, "Carmen" was given a creditable performance in English by the Philadelphia Operatic Society under the efficient baton of Wassili Lepis, who deserves much credit for the success of the production. Winifred Wiley was the Carmen and, although she deviated somewhat from the traditional portrayal of the role, there were many in the audience who complimented her highly on her work. Cora Frye did some splendid singing as Micaela, and histriomimic as well as vocally Don Jose was successfully handled by Chris. W. Graham. Dr. Andrew Knox was the Escamillo, Helen E. Botwright the Frasquita, and others in the cast were Veronica Swigart, Charles D. Long, D. L. Mathews, Jr., and Howard P. Haug.

The production was an elaborate one, the costumes being entirely appropriate and the scenic effects excellent. Karl T. F. Schroeder was the capable stage director. There was a chorus of 100 and the orchestra was made up of members of the Philadelphia Orchestra. A ballet of sixteen was under the direction of Ethel Quirk Phillips.

Mrs. Jenkins Has Charge of Program

Mrs. Phillips Jenkins had charge of the program which was given under the auspices of the Philadelphia Music League at the Colonial Theater, Philadelphia, on the afternoon of April 30, the opening day of Music Week in that city. Many of the young artists who took part in the con-

cert were from the studio of Mrs. Jenkins and were a credit to their instructor. The program was furnished by Dorothy Fox, lyric soprano; Alma Grafe, violin; Blanche Hubbard, harp; Irene Hubbard, cello; Emilie Fricke Leshner, piano; Hilda Reiter, coloratura soprano; Flora Ripka, piano accompaniment; Alice Thwing, contralto; Mary Vogt, organ; Augusta Withrow, soprano; John Fischer, flute; Winifred Wiley, contralto, and the chorus of the Woman's Club of Germantown, Samuel Leidy, director.

La Forge-Berumen Activities

A program which has received favorable comment was broadcasted by the Westinghouse radio station at Newark on April 29, Frank La Forge and artist-pupils from the La Forge-Berumen studios providing the evening's entertainment.

Four singers endowed with intelligence and excellent voices, and showing unusual preparation, were heard in solos and in the "Rigoletto" quartet. They were the Blanche Da Costa, soprano, Cora Cook, contralto; Albert Rappaport, tenor, and Eugene Frey, basso. The piano numbers were the contributions of Frank La Forge and Dwight Coy. Mr. La Forge played his own popular "Romance" and "Valse de Concert" and also added to the beauty of the Grieg concerto, by supplying the second piano part for Mr. Coy, who gave a fine rendition of this number.

At East Orange on April 26 Mr. La Forge and the La Forge Quartet appeared in a gala concert given by the Elk Lodge. Groups of solos, as well as quartet numbers from Liza Lehmann's "In a Persian Garden" were finely sung by Charlotte Ryan, soprano; Anne Jago, contralto; Sheffield Child, tenor, and Charles Carver, basso. Mr. La Forge played with the Duo Art his "Romance" and "Valse de Concert," the Duo Art piano reproducing the composer's own playing of the numbers.

Ernesto Berumen and the La Forge Quartet recently presented a program at the Union League Club in New York and were well received by the members of that organization.

Bernardine Grattan a Promising Artist

Among the artists who had the honor of being selected to inaugurate the Music Show and Exhibition of the Caruso American Memorial Foundation at the Canessa Galleries was Bernardine Grattan, who has just recently completed her studies with Buzzi-Peccia. Miss Grattan sang "The Land of the Sky-Blue Water," Cadman; "Caro Nome," from "Rigoletto," "Songs My Mother Taught Me," Dvorak, and "Il Bacio," Ardit. There was sufficient variety in this group to display the possibilities of the singer's art, both from a musical and a technical point of view, and in the matter of musical understanding, sentiment and phrasing, as well as in purely technical passages of coloratura. Miss Grattan proved her complete mastery of the art of song. She has a voice of excellent quality, wide range and great flexibility, and Mr. Buzzi-Peccia has developed it to a fine point of perfection. Miss Grattan has also the good fortune to present a pleasing appearance on the stage and an attractive personality, unaffected and sincere, which quickly wins her audience. She is being booked for some concert appearances in the Middle West during the summer and early fall, and will return to New York next season.

On April 28 Miss Grattan sang at the radio sending station at Newark offering her large audience a varied program of songs and arias, thus giving those who will no doubt soon hear her in person a chance to become acquainted with the excellence of her art.

San Carlo Season for Boston

A two weeks' season by the San Carlo Opera Company at the Boston Opera House next fall has been arranged by Fortune Gallo, impresario of the organization, and Charles R. Baker, business manager, both of whom were in Boston this past week going over the details of the project with the Boston Opera management and Richard Newman. The engagement will begin Monday, October 30, and will include sixteen performances, the San Carlo company going there directly following its four weeks' season at the Century Theater, New York. Mr. Gallo has announced the engagement for his forces next season of Tamaki Miura, the Japanese prima donna, who will tour with the organization.

The San Carlo season in Boston will be promoted upon the subscription plan, with Mr. Newman acting as subscription manager and Marguerite Easter as Boston representative of the company. Subscription offices are at Steinert Hall, 162 Boylston street.

Tiffany and Lennox Sing for Music Week

Several Brunswick Phonograph artists appeared during New York's Music Week and delighted those who had heard them on records, as well as making many new friends. Marie Tiffany, soprano, of the Metropolitan Opera Company, had the unique experience of giving a recital at the workshop on Welfare Island, and proved that an opera star could also sing simple songs in a manner that went directly to the hearts of her listeners.

Elizabeth Lennox, the young contralto, offered a rare musical treat to the youngsters of the University Settlement.

Mrs. Murray Popular in the Oranges

Monday evening, April 24, marked Marie Stapleton Murray's third appearance this year as soloist with the Community Chorus of the Oranges. This concert was given in the West Orange High School and was a great success. Mrs. Murray was heard in a group of songs, the "Suicidio" aria from "La Gioconda" and in a Gounod cantata, "Gallia," for soprano and chorus. Needless to say, Mrs. Murray was the recipient of much applause and many encores were demanded.

Press Praise for Yvette Cécile Bruyère

Yvette Cécile Bruyère appeared in concert recently at the Ritz-Carlton in Montreal, Can., and created an excellent impression upon her audience. The dailies were very enthusiastic in their praise of the young pianist. La Presse making mention of her remarkable technic and her ability to communicate to her hearers that which she feels in her

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

Manuscripts are submitted at the risk of the composer

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's Note.]

National Federation of Music Clubs—Nine prizes for American composers, amounting in all to \$2,750. Contests end December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Male Chorus of Swift & Co.—\$100 for a musical setting (chorus of men's voices, with piano accompaniment) for Sir Walter Scott's "Hunting Song." Contest ends July 1, 1922. D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill.

The Society for the Publication of American Music—Applications for the publication of original compositions for the 1922-23 season should be received not later than October 15. William Burnet Tuthill, Room 1608, 185 Madison avenue, New York.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

New York School of Music and Arts—One vocal and one piano scholarship. New York School of Music and Arts, 150 Riverside Drive, New York.

Institute of Musical Art—A number of prizes and scholarships. Institute of Musical Art, 120 Claremont avenue, New York.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

music. The Montreal Le Canada stated that the audience which heard Miss Bruyère was large and critical and that she deserved the applause and the flowers which were given to her. It was the opinion of the critic of Le Canada Musical that Miss Bruyère's playing does not want for temperament and that she is equally successful as soloist and as accompanist.

Kochanski and Arthur Rubinstein Under Engles' Management

Paul Kochanski, Polish violinist, and Arthur Rubinstein, Polish pianist, arranged a meeting at Barcelona, Spain, to confer on their respective South American tours which commence in June and during which the pianist and violinist plan several joint appearances. Both artists are scheduled to return to this country in the Fall under the management of George Engles.

Ginrich Pleases in Song Recital

It was a cordial reception which was given to Lillian Ginrich, soprano, at her recital in the foyer of the Academy of Music, Philadelphia, on the evening of April 25. Miss Ginrich possesses a voice of beautiful quality and volume which she has under excellent control. Her program was a comprehensive one, including as it did selections by Scarlatti, Handel, Schubert and Schumann, as well as operatic arias and numbers by Russian and American composers. Ellis Clark Hammann gave artistic support at the piano.

Another Spring Festival Date for Easton

Florence Easton, booked to appear at the Syracuse and Ann Arbor Spring music festivals, also was engaged to sing Marguerite in "Faust" in English at the Springfield, Mass., Music Festival on May 12. The singer, accompanied by her husband, Francis MacLennan, tenor, will sail for Europe on the S. S. Orunda on May 27, and will sing on the continent before returning to America next October.

Southwick Heard Via Radio

Frederick Southwick, American baritone, sang at the Radio Station in Newark, N. J., on May 1, which was plainly heard in far distant parts of the country, as Mr. Southwick later learned from friends and admirers, some residing in the middle west.

Martinelli's Spring Engagements

Giovanni Martinelli, tenor, recently filled concert engagements at Jacksonville, Fla., Memphis, Tenn., and Spartanburg, S. C., after which he left for Cuba for three concerts. Returning, he sang at Ithaca, N. Y., on May 16 before sailing for Italy.

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Namara Triumphs in Columbus (Miss.) Recital

Marguerite Namara, having finished her successful tour as soloist with the St. Louis Symphony Orchestra on April 10, appeared in recital at the Mississippi State College for Women at Columbus, Miss. After her performance there the following telegram was received by her managers, Messrs. Haensel & Jones, attesting to her success on this occasion:

May I not thank you most sincerely for the presence of the wonderful Namara whose golden voice charmed a great audience here last night. The college has never had a greater artist nor a woman half so gracious, so winning and so lovely. She captured all hearts and a great ovation awaits her return engagement.

(Signed) M. L. Brown,
Director of Vocal Music, Mississippi State
College for Women.

Namara sailed for Europe on May 6 to resume her concert activities in England and on the continent.

Mabelle Addison Applauded in Bridgeport

Mabelle Addison, that sterling young contralto, sang for the Contemporary Club of Bridgeport, Conn., on April 20 and created an excellent impression. She possesses a voice of lovely quality and of wide range. Her phrasing is neat and she sings with taste. Miss Addison presented three groups of numbers with distinction and well deserved the applause which was bestowed upon her. Several encores were demanded. Francis Moore was the accompanist and added much to the enjoyment of the program.

Bruce Simonds, pianist, was heard in a Chopin group and in numbers by Enesco, Bax, Scriabin, Debussy and De Severac. He displayed a well developed technic and considerable interpretative ability.

Holley Local Manager for Tillotson

Ida Holley, of Bristol, Conn., has become the New England representative of the Tillotson Bureau. For some time Mrs. Holley has been the local manager of that city. The Tillotson Bureau is confining its interests to talented young artists. The concerts are given at prices that are within the reach of the public at large.

Niessen-Stone Artist Gives Fine Recital

A decided success was scored by Grace Foster, artist pupil of Mme. Niessen-Stone, when she appeared in recital in New York on the evening of April 25. This young coloratura soprano has an attractive personality, considerable stage presence, and possesses a voice of beautiful quality. The program presented on this occasion was an interesting one and each number was given an artistic rendition. There

were French, German and English songs and operatic arias sung in Italian. Handel's "Sweet Bird" was an effective number, with flute obligato by George Possell, as was also the mad scene from "Lucia." The American group included "The Crying of Water," Campbell Tipton; "Little Rose of May," Clarke; "A Memory," Ganz, and "The Theft," Silberta. Francis Moore, that sterling young pianist, gave artistic support at the piano.

Stadium Auditions

The Audition Committee of the Stadium Concerts, Mrs. William Cowen chairman, has announced that auditions for young singers and instrumentalists who would like to appear this summer at the Stadium concerts will take place from the middle of May to the first of June. There will be at least one preliminary audition, probably two, in addition to the finals. Applications should be addressed to Mrs. William Cowen, 70 Fifth avenue, New York City, and marked "Stadium Auditions."

This year the Committee on Auditions will be under no obligation to select any definite number of soloists. If none of the candidates in any class comes up to what the committee deems a proper standard for an appearance at the concerts, there will be no soloist from that class. The committee has no desire to hear beginning students; it wishes to listen only to those who are really prepared for public appearance or who have already had some experience. The preliminary auditions will be for the purpose of weeding out the best talent among the novices; those selected will compete in the final auditions with such entries as already have some degree of professional experience to their credit. These latter will not be required to enter the preliminary auditions. Managers will be invited to the final auditions. Vocal candidates must sing an aria; pianists and violinists will be required to play the first movement of a concerto.

Singing Teachers' Association Concert

At a recent concert given by the New York Singing Teachers' Association in the Boone studios, Carnegie Hall, a very interesting program of songs by four American composers was rendered. Marie Bren-Kaus, soprano, sang a group, by Marion Bauer, comprising "Only of Thee, and Me," "From Hills of Dream," "Night in the Woods," "The Linnet is Tuning Her Flute" and "Gold of the Day and Night." Dagmar De Corval Rybner's songs "Te souvient-il," "Swans," "Pierrot" and "Au Piano" were interpreted by Palmyre Felici, soprano. Claire Stickles, soprano, gave a group of William Stickles' songs, comprising "Who Knows," "You Will Forget," "Under My Heart" and "Take All of Me." Mrs. R. Huntington Woodman closed the program with a group of R. Huntington Woodman's songs, "Sing Oh Heart," "Children's Songs," "On the Lake," "An Open Secret" and "All the World's in Love."

Luella Meluis Kept Busy

Luella Meluis, American coloratura soprano, who gave her farewell concert at Town Hall on April 18, sang as soloist at the Grand Oratorio Festival in Symphony Hall, Boston, on April 23 and with the Marshall Field Choral Club at the Auditorium Theater in Chicago on April 25, where she shared the honors of the evening with Lucien Muratore, French tenor. Mme. Meluis will sing at the North Shore Festival in Evanston, Ill., on May 25, and after this engagement she will sail for Europe where she will appear in concert and opera in London, Paris and Monte Carlo.

Virginia Rea Making New Records

Virginia Rea, coloratura soprano, is filling a number of concerts in the West this month. She sang in East St. Louis, Ill., on May 15 and in St. Louis, Mo., on the following day. Miss Rea, one of the most popular of Brunswick record artists, has been spending some of her time making new disks.

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Calve to Return Here for 1922-23

Emma Calve, who sailed for Europe May 10 on the France, said just before leaving her hotel:

"I go with regret because this visit to America has been one of the most beautiful experiences of my life. But the regret is lessened by the thought that I am to return in October to sing again for the people who have received me with such warm hospitality. I am to spend the summer in France in my home in the Cevennes district, and there I shall work hard so that I may give the best of my art to my audiences when I return. That is how I can best express my appreciation for the reception that has been given me wherever I have sung since I came here early in January."

All this was said in a charming mixture of French and English with each sentiment emphasized by the expression of the speaker's eloquent face. When asked if she would grant the many requests received from London, where she made such a sensational success last fall, that she return there for some recitals before her next visit to this country, she said that her plans in that respect were still indefinite.

"So far as my work is concerned," she added, "all my thought now is on my next season here. I shall come back with eagerness and joy."

St. Denis and Shawn Sail for London Season

Ruth St. Denis, Ted Shawn and their company of Demi-shawn Dancers, including Martha Graham, Elizabeth Horst, Pearl Wheeler, Betty May, Dorothea Bowen, Charles Weidman, Sydney Winton, and their musical director, Louis Horst, sailed from Boston on the Cunard liner Samaria on May 3. They opened a six weeks' season at the London Coliseum on May 15, taking the time which has been allotted to the Diaghileff Ballet Russe in former seasons. The company will return to America early in July, when Miss St. Denis will open a summer school in Peterboro, N. H., and Mr. Shawn will continue the activities of the studio opened in New York last spring. Their next tour here will open on October 9 and already is solidly booked until the end of December, when they will return to New York for a series of special matinees before starting on a second tour of the South and Southwest.

Bourskaya Under Hurok Management

Ina Bourskaya, mezzo soprano of the Russian Grand Opera Company, has signed a contract with S. Hurok, for the exclusive direction of her concert and operatic activities in this country.

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Weekly Review of the World's Music

Published every Thursday by the

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SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1893, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK, THURSDAY, MAY 18, 1922 No. 2197

The time for outdoor music is nearly here and the mosquitoes are polishing up their instruments.

Our esteemed contemporary, the Herald, announces that an Italian conservatory is to be established in New York. Well, why not? There is an American Academy of Music in Rome and an American Conservatory in Paris.

It was Henry F. Gilbert, composer, who remarked to us the other day: "The brass band of mediocrity makes so much noise that it is very difficult for the modest, refined flute soloist—myself, if I may say so—to make itself heard." And we are not sure that Henry isn't right.

Mme. Schumann Heink had to disappoint an audience in Oklahoma last week—something she rarely has done—and cancel the balance of her spring concert tour to go to Chicago for treatment for a severe cold. The MUSICAL COURIER wishes her a quick and complete recovery.

There it is, beside the Penn. R.R. tracks, right out in the middle of a Jersey pasture: "St. Louis, Largest Municipal Opera in the World." Interest lies in the fact that it was one of the St. Louis' Globe-Democrat signs, which, advertising that city, are distributed all through the States; and that a hard-headed, hard-boiled advertising man selected music as one of the business assets of the city and proceeded to tell the world about it in large letters.

"There are those," says the Times in its editorial columns, "who will recall with pleasure and pride" the performances at the Metropolitan during the war of operas translated into English. The "pleasure and pride" is, indeed, a concession. Perhaps there is also some slight feeling of regret that all of these translated operas have been returned to their original languages: Italian for the Italians, German for the Germans, French for the French (and a clause for each)—but nothing for the Americans.

A remarkable journal is our Berlin contemporary Die Tonkunst, remarkable not because it is large and imposing, nor because it is well printed on high grade paper and finely illustrated, but simply and solely because it devotes itself entirely to the activities of singers. It has, for sub-title, "Deutsche Sängerzeitung," and the extent of its activity is well indicated by the advertisements on the front cover: "Berliner Liedertafel," "Abel'schen Männerchor," "Berliner Sängverein," "Henkel'schen Männer-Gesang Verein," etc. The reading matter covers only about ten small pages, but it is unusually well written and exposes a clear understanding of artistic

standards and esthetic values. This journal is only another evidence of the healthy post-war activities of the Germans.

It was the Los Angeles opera program which credited things to Mary Garden which even her versatility could hardly accomplish. She was put down not only for the title role in "Salomé" but also for the part of Herod as well. This is "doubling in the brass" with a vengeance. At that, it would be interesting to see her in a highly emotional scene with herself.

We always thought the expression "master mind" belonged exclusively to mystery stories and detective literature. What a surprise to find the usually restrained Philip Hale of Boston applying it to Pierre Monteux! But then, Mr. Monteux, as far as Boston is concerned, may truly be said to be the creation of Philip Hale, and if Philip wants to call his creation by a nice big name, who would deny him the pleasure?

Mary Garden, sailing for Europe the other day, asserted that she was going to climb the highest Alp she could find and perch for a month on the very tip top, just to be away from everyone she knew and have a complete rest; and there are a number of persons, living about one thousand miles west of New York who, now that Mary is off, are looking forward to the first complete rest they have enjoyed in quite some time.

It is a law of nature that the tide should sometimes flow back to the shores whence it came. Rare in music, apparently, for the tide of music and of artists has been steadily flowing for years in the direction of America. Now it begins to flow back, and it is with a sense of gratification that one reads in the French press accounts of Spalding's success with the fastidious Parisian public at his recent appearance with the Conservatoire Orchestra. He played the Lalo "Spanish Symphony" and triumphed, as the Menestrel says, "over the concerto and over the public."

Notwithstanding the experience of the enthusiastic little band that organized the National Symphony Orchestra only to see it founder on financial rocks after a year's existence, one hears that another clique is planning to establish a third New York orchestra, to be known as the Symphony Players, with Dirk Foch as conductor. Mr. Foch has recently resigned as conductor of the American Orchestral Society and has been succeeded by Chalmers Clifton. For manager of the new organization two men are under consideration, Felix Leifels, who has just resigned from the Philharmonic, and the manager of another well known Eastern orchestra which is having various internal troubles at the present time.

A philatelic novelty of interest to musicians is the new and beautiful set of portrait stamps of composers recently issued by Austria. There are seven in the complete set and the value ranges chronologically with the age of the subject. The list is as follows: Haydn (2½ Kronen), Mozart (5 K.), Beethoven (7½ K.), Schubert (10 K.), Bruckner (25 K.), Johann Strauss (50 K.), Hugo Wolf (100 K.). The stamps—official postage stamps, which may be used for mailing—are being sold at an advance over their face value, the balance going to some worthy Austrian charity for musicians. Their face value in American money at the present time is almost infinitesimal. The portraits are excellent and the engravings of the first order, the entire set being most attractively gotten up. This is probably the first time that composers have been represented in a place usually reserved for politicians.

A preliminary announcement of the Philadelphia Orchestra Association states that the twenty-third season of twenty-six pairs of subscription concerts in Philadelphia at the Academy of Music will begin on Friday and Saturday, October 6 and 7, and end on Friday and Saturday, April 27 and 28. In conformity with its policy of giving concerts in Philadelphia rather than out of town, the association has increased the number of pairs to twenty-six, and has added one more special and three children's concerts. Four concerts in Pittsburgh and two in Harrisburg have been dropped, despite many requests that the same number be given. For next season there will be twenty-six concerts in each of the Friday afternoon and Saturday evening series, and both series will be alike as to programs and price of tickets. Two rows of seats in the amphitheater will again be reserved and sold for the season, as was the case last year. Instead of giving the usual series of concerts at the University of Pennsylvania, at four of

AMERICAN CONDUCTORS

The announcement that the foreign born conductor of one of our leading symphony orchestras has resigned and that there is the possibility of an American being appointed to take his place is received with feelings of mingled satisfaction and regret. Some regret must be felt that our foreign friend should have got disgruntled and quit in a tiff, and that, apparently, America is to lose one of its most eminent visitors. Satisfaction alone must be aroused by the other half of the announcement—that an American is to become the regularly appointed conductor of an American symphony orchestra. It would seem impossible, truly. He will be almost the only one of his kind.

Under present conditions the American has almost no opportunities to try himself out and to get routine in his own country. His countrymen look out for that by employing foreigners in all positions where such opportunities might be found. If he wants opera experience he must go to Europe; if he wants a chance to conduct he must go to Europe; if he wants to hear his orchestral compositions or his operas played he must go to Europe. Why? Because there is a certain kindly feeling for Americans among those who have music in charge in Europe; those who have music in charge in America, being almost invariably foreign, expend their kindly feelings on their own countrymen and have no interest in Americans. On the contrary, they are constantly on the defensive against the efforts and the influence of American would-be composers, conductors and artists.

But that is not all of it. The solution does not lie solely in the employment of an American conductor or an American artist; the solution does not lie in giving the American a chance to hear his own compositions or in introducing those compositions to the American public. The problem is not so simple as all that. It is one thing to get a chance and another to make good, and until the American is able to make good his chance is likely to do harm not only to himself but also to others.

This would seem to bring us to the end of a blind alley: if the American cannot get routine he cannot hope to succeed; if he has his chance to conduct before he has time or opportunity to get routine his audience is sure to turn to the first handy foreigner who has had routine and to declare these efforts to help the American a failure. The American seems, in art at least, unwilling to do what every European instinctively does—to give the beginner a chance. He compares the young American—and all Americans are young in art—with the routined foreigner and finds him wanting. And instead of giving him an opportunity really to learn his trade, he either turns him out entirely or relegates him to the position of an assistant who conducts rarely or not at all. There are exceptions certainly, but the exceptions only serve to cast a more penetrating spot light on the invidious rule.

It is all very well to say, as some do, that there is no nationality and no room for patriotism in art, but in a case of this kind it is a matter of nationality and patriotism pure and simple. The assistant conductor, if he is an American, should be given not occasional but frequent chances to conduct, and when a vacancy occurs he should be recommended for the position. Americans should be occasionally employed by all of our best orchestras as guest conductors. Americans should be used exclusively as conductors of our moving picture theater symphony orchestras, and such pressure should be brought to bear on the managers of these theaters that they would find it to their own interest not only to carry out this rule but to give real symphonic music a place on their programs.

Give Americans a chance to get their routine right here at home! And above all things let us get over that idea that the worst foreign musician is better than the best American musician!

the special concerts next season one of the balconies or perhaps the floor of the house will be reserved for the students of the university. During 1922-23 the orchestra will give ten concerts in New York, five each in Washington and Baltimore, four in Toronto, three in Harrisburg, three sets of two in Pittsburgh, and one each in Princeton and Pottsville.

VARIATIONNETTES

By the Editor-in-Chief

M. B. H. was the first to arrive with his contribution this week and it is to this effect: "They report that Mt. Etna is in eruption again. Wrong. That is only the smoke clearing away after the recent Jeritza-Farrar explosion."

The second envelope we opened brought "Eager's" question: "I notice that Buffalo has a Loud Music Company. Could you tell me a shop that specializes on soft music?"

The present radio vogue recalls a prophecy made in this column August 12, 1915, and our comment thereupon:

From the Philadelphia Public Ledger: A visiting scientist informs a Philadelphia audience that perfected phonetic apparatus will in a few years "enable the musical critic to judge an opera or a concert intelligently without leaving his own fireside." We ought to get out an injunction before the inventor of the perfected phonetic apparatus succeeds in putting his idea into marketable shape, for we claim to be the originator of the system of criticizing concerts without leaving our fireside. We always have held that the best way to review a concert or an opera is not to go to it, for the moment one hears the music, one becomes influenced for or against the product and cannot write an impartial notice of it.

Seated at his own fireside, away from the performance and in ignorance of what is actually taking place there, the critic is able to keep his mind clear, his judgment free, and his slippers on his feet. That phonetic contrivance would be not only a nuisance, but also a reversion to the old fashioned style of criticism which requires a critic to listen to what he is criticizing or at least to be acquainted, even if casually, with the music under discussion. We write our best criticism after merely glancing at a program, and telephoning to the janitor of the concert hall or opera house to find out whether the performance took place exactly as announced. We critics all know what and whom we like and what and whom we do not like. Why, then, go to concerts or opera in order to write them up or down? Imagine the tragedy of having to listen to something good composed or performed by some one the critic does not like! The mere thought is horrible. Our slippers, please, Mary.

After all, however, the original inventor of radio music was the ancient who spoke of "the music of the spheres." Pythagoras, mayhap?

A correspondent, referring to our belief that when Mary Garden does "Salomé" the piece should be called "Arms and the Man," quotes what George Fitch wrote in "Grand Opera," one of his famous "Vest Pocket Essays":

An opera singer must be able to accompany herself with her arms. The prima donna who cannot wigwag with her arms messages readily translatable as delight, despair, hate, envy, indifference, suspicion, triumph, a pain in the chest, disgust with the administration, would not draw half a salary.

We looked up the essay in question and found in it also this: "Grand opera is any musical play in which the leading character dies in the last act. This is necessary."

Never let arguments or even quarrels between tonal enthusiasts, surprise you. It was the late Bert Leston Taylor who said long ago: "True music lovers always are disputatious."

Something we have known for a long time so far as music is concerned, just strikes Baird Leonard from another no less important angle, and she writes about it in the Morning Telegraph of May 9:

It seems to me that city and night editors have a twisted sense of news values. They will tell you on the front pages of their journals that an eighty-eight year old man beat his grandchildren in a race or that one of the home team twirlers pitched a no-hit game, but they will let the publication of a new poem by Thomas Hardy slip by unheralded. If the man who edits the Tribune's "Verse of a Week" column hadn't reprinted it, I might not have known for some time about Mr. Hardy's "An Ancient to Ancients" in The Century.

Discussing Brahms and the quarter century since his death (1897-1922) the Manchester (England) Guardian has the following to say:

It is twenty-five years this month since the death of Brahms. During that quarter of a century music has moved almost entirely in the opposite direction to his principles and ideals. Yet, though it would now generally be held that in the hard and fast observance of his principles he was undoubtedly wrong, his reputation has suffered little by this current faith. Brahms remains, and his principles remain, too, stubbornly alive in his work—a standing reproof to all our modern ways. Further, they seem likely to remain until the art of music finds its way out of the machine tempered system which is its modern prison. Those who build up the art refresh after this prison is

destroyed may possibly go back to Brahms for their beginning.

While it is true that music has not stood still since the death of Brahms, but has widened its scope and technic of expression, at the same time nothing or no one has proved that the sublime Johannes "undoubtedly was wrong in the hard and fast observance of his principles." The great classics of art have a way of remaining great in spite of the minor evolutionary changes and the modish aberrations that each new decade or so brings with it. Brahms was no more wrong and seems no more wrong now, than Raphael or Da Vinci were or are wrong because of Burne Jones and Rodin, or than Milton or Dante erred and must be so regarded because it is no longer the fashion to write lengthy romantic poems or philosophical epics. The C minor symphony of Brahms and many of his songs and piano pieces seem to grow more profound and beautiful at each hearing.

The Guardian writer's severity extends also to Gounod whom he hangs, draws, and quarters without mercy:

"Gounod's music is best enjoyed taken mainly as excellent cafe music. Yet there are signs that he tackled his theme seriously at the outset; the first few bars of the overture really do hint of Faust in solitude. Then comes the air of 'Even bravest hearts' and the collapse into the smugly sentimental. This is another of the operas which are to be the more enjoyed the more humorously we take them."

Through an inadvertence—not to say awful oversight—we forgot to publish notices of the Gigli and Godowsky concerts which we attended week before last, and we regret the omission more than we can say, for keen artistic enjoyment was ours on both occasions, and justice to the two great artists demanded at least some record of the impressions received. It is too late now for detailed reviewing, but at least it should be said that Gigli made a pronounced success not so much because of his lovely voice, which was a matter of general knowledge, but chiefly because of his musically finished and finely felt interpretations, which were a matter of general surprise, for opera singers do not as a rule shine in that regard when they make a debut on the concert stage. Gigli is a student and important things may be expected from him in the future in the realm of uncostumed song; in grand opera he is doing them already.

Godowsky remains a prodigious pianist, mentally, musically, technically. In many respects he is imitable, and one of them is, the admission to that effect of all the other renowned pianists. He was at the top of his form in his recent Carnegie Hall recital, and his unfailing fingers and masterful mind combined to give the piano connoisseurs an unqualified treat. Whether in Beethoven, Chopin, Brahms, or the wonderfully attractive Godowsky arrangements of the old French classics and Strauss' waltz, the wizard player was equally at home and left no opening for criticism. He is a towering figure in the keyboard world. His new contrapuntal and "symphonic" version of the Weber "Invitation to the Waltz," for two pianos and the accompaniment of a third, was a tour de force in constructional complexity, finger difficulty, and piquant rhythmic effects. He was partnered most ably and brilliantly by Messrs. Maier and Pattison, ensemble players extraordinary.

On board the France last week, Europe bound, were Rene Devries, Gatti-Casazza, Muratore, De Luca, Moranzoni, Rosina Galli, Bamboschek, Cavaliere, Fremstad, Calvé, Walter Damrosch. We asked Mr. Devries to wireless to the MUSICAL COURIER any exclusive news he might pick up en route. One day after the departure of the France we received the following: "Confused whether things I am hearing are told me in the hope that I might publish them or in the fear that I might not publish them. Please advise. Devries." After twenty-four hours more, another message came through the ether, as follows: "Cannot send any more reports as wireless operator says hot air aboard interfering too seriously with wireless transmission. Devries."

The path of the man on the musical journal never is a smooth one when he falls into a musical company. We remember that several years ago we published an account of how Mr. Devries handled one

such situation, and as a help to him on his present travels we shall reprint the story herewith. It was entitled "The Point of View":

THE POINT OF VIEW.

(Scene: a Western city. Personages, a local musician, and Rene Devries, general representative of the MUSICAL COURIER.)

Local One—"I have a complaint to make against your correspondent here."

Devries—"What is it?"

Local One—"She does not mention my name in her letters to your paper?"

Devries—"What do you do that you consider entitled to mention?"

Local One—"I am a teacher and my pupils give recitals. Sometimes I play at them myself."

Devries—"It seems to me that I have seen your name in the MUSICAL COURIER."

Local One—"Oh, yes. Your correspondent used to write about me when she first came here."

Devries—"Are you a subscriber to our paper?"

Local One—"No."

Devries—"How do you know you were written about in it?"

Local One—"Friends used to tell me and then I would buy the paper."

Devries—"To read what was written about yourself?"

Local One—"Yes."

Devries—"And at other times you did not see the MUSICAL COURIER?"

Local One—"No."

Devries—"Therefore, if your friends were not on the watch to keep you posted about the mention of your name you never would buy the MUSICAL COURIER?"

Local One—"I suppose not."

Devries—"Coughs."

Local One—"Do you think it ethical for your correspondent to leave me out of her letter altogether?"

Devries—"Certainly. She is so ethical that she brings about a distinct financial loss to the MUSICAL COURIER. Think of the revenue we would gain if she wrote about you every week, thereby leading you to purchase a copy of our paper each time."

Local One—"I never looked at it that way. But look here, the MUSICAL COURIER mentions nearly every week persons in this city who are not nearly as important musically as I am, but they happen to be subscribers."

Devries—"How do you know they are mentioned nearly every week?"

Local One—"I—well—I—er—when I don't buy the MUSICAL COURIER I read it in the waiting room of my neighbor in the studio building."

Devries—"Coughs."

Local One—"Do you think I ought to be omitted from your paper?"

Devries—"Do you subscribe to any music paper?"

Local One—"No. The others send me their paper for nothing. Why can't the MUSICAL COURIER be sent to me for nothing?"

Devries—"after coughing)—"We couldn't afford that."

Local One—"If your correspondent doesn't mention local people, what is she here for?"

Devries—"She is here in order to be bombarded with circulars, news items, pupils' programs and tickets for pupils' concerts by individuals like you; she is here in order to use up pen, ink and paper writing about you; she is here to go out in all kinds of wind and weather, and to spend carfare, attending the performances of your pupils; she is here to employ her time and talent in writing about you; she is here to buy postage stamps in order to mail to New York what she has written about you. And do you know what the New York offices of the MUSICAL COURIER are for? They exist for the purpose of paying rent and receiving that notice about you, handing it to an editor whose time is paid for, who hands it to a copy boy whose time is paid for, who takes it to a distributor at the press whose time is paid for, who takes it to a linotype whose time is paid for (and he sets it up on a machine and with leaden type which is paid for), who gives the type to a boy whose time is paid for, who makes a proof of the matter and passes it to the proofreader whose time is paid for, and then carries the type to the man who puts it into forms whose time is paid for, who calls for a boy whose time is paid for, and there it is printed on white paper and with ink which is paid for, and then bound into pages by men whose time is paid for, and then corrected by editors whose time is paid for, and distributed all over the world by the postoffice which is paid!"

Local One—"Hold on. I see the point. I'm no blockhead. If all the musicians were to act as I did, and there would be no subscribers and no advertisers, there would be no music paper to write about us. On the other hand, if all of us subscribe we increase your circulation by that much and spread our own fame in corresponding degree."

Devries—"too astonished to cough."

Local One—"Please put me down as a subscriber."

Devries—"I would prefer you to let your subscription go through our correspondent here. She gets a commission on the subscriptions from her city."

Local One—"I'm glad to know that. I'll see that others beside myself subscribe, too. I don't mind telling you the truth now. I used to buy the MUSICAL COURIER every week to look for mentions of my name and I know many others here who do the same thing. Of course if I knew that my name was to be mentioned in every issue I probably wouldn't buy the paper at all after awhile."

Devries—"Do these papers which are sent to you for nothing mention your name frequently?"

Local One—"Oh, yes, but I don't especially value those mentions."

Devries—"Why not?"

Local One (after deep thought)—"I imagine it must be because I don't have to pay for these papers."

Devries—"Thank you. I set out to teach you something, but instead I have learned much from you. Goodbye and good luck."

Speaking of news, Leopold Auer is not to wed Muriel McCormick, R. E. Johnston is not engaged to Ganna Walska, Mathilda McCormick has not broken with Max Oser in order to marry Glazounow,

Harold McCormick most emphatically is not to be the husband of Tetrazzini, and Edith McCormick has not the slightest intention of becoming Mrs. Mischa Elman. All this is told in order to head off possible rumors of that sort.

Alfred Kalisch, critic of the London Daily News, gives a list of ten tunes which he considers the best ever written, and they are enumerated in another column of this issue. It seems such a futile thing to undertake estimates of that kind, for they determine nothing of value. It reminds us of the chap who once inquired of our predecessor in this editorial chair, "Whom do you like better, Chopin or Schumann," and of the answer given: "Which do you like better, potatoes or pommes-de-terre?"

The latest news of radio development comes by way of the Morning Telegraph of May 8, which reports: "A bus, speeding along Riverside Drive, picked up a radio concert, the metal roof of the vehicle acting as an aerial. It is now said that such concerts on buses may become general, and I hope not. It is getting so one will have to wear insulators to prevent being annoyed by radio lectures and concerts while walking abroad on the public streets."

To us, however, the bus annoyance will be as nothing compared to the exasperation we feel when a motor calliope goes up and down Fifth avenue all day, past our office, and advertises some popular song at the top of its pipes. There is nothing in the world which sets our nerves on edge so much as a calliope, unless it be church chimes, or even plain church bell tolling. Why is that so? Perhaps some Freudian could give us the solution if we explain to him that before we came into the world our paternal progenitor liked "Tristan and Isolde" and Weber's "Concertstück" but was equally fond of "The Mikado," Johann Strauss waltzes, and dark beer.

It is remarkable how many persons see and hear defectively. For instance, some eight out of every ten refer to this column as "Varionettes" instead of "Variationettes."

Others refer to it in terms which business sense keeps us from mentioning publicly.

Popular Electricity, a magazine, tells how to open a safe with a tuning fork. In these crime wave days we do not deem it wise to reprint the directions. Furthermore, we know that musicians are only human.

Raoul Ginsbourg discovered the opera by King Solomon, but why do music publishers overlook this: "And Solomon spoke three thousand proverbs; and his songs were a thousand and five" (I Kings, ch. 5, v. 12)?

Which of the humorists once referred to the No. 6 Liszt rhapsody as "the wrist rhapsody"?

No, Bethesda, when a violin piece bears the direction "Con Sordino," it does not mean that the piece is to be played in an oily manner.

It was a music teacher who said not so long ago that the intervals in some of the very modern compositions justifiably might be called "augminished" and "demented."

"Trot de Cavallerie" is not a new dance, but an old composition by Rubinstein.

Chicago is to have opera for the people, and, it is to be hoped, also the people for opera.

One of the best get-poor-quick schemes in the world is grand opera.

Be sure you are right—then write.

"The Love of Three Oranges" sometimes suggested the apple of discord.

Nothing new under the sun, really. Richard Strauss' forthcoming ballet is to be called "Whipped Cream." Nine years ago the A. H. Goetting firm in Chicago published a piece entitled "Whipped Cream Rag."

Tip for librettists, from John Trevena's "Sleeping Waters": "Make a neat epigram and two people

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in a hundred laugh; clap a false nose on your face and bray like an ass, and the ninety-eight split their sides."

Anton Moritz Taubner, an eighteenth century Prague organist and composer, called one of his oratorios "Die fruchtlose Gerechtfertigung des unge rechteten Urteils der Josephinischen Brüder-Söhne Jacobs, von dem Richterstuhl der Gerechtigkeit überzeugt."

Is Walska to get \$1,500,000, or is Walska not to get \$1,500,000, that is the brightly burning musical question of the moment.

One Mark that has not depreciated is Mark Hamburg, according to recent London accounts of that fine pianist's performances.

In last Sunday's Herald and last Sunday's Tribune the critics of those papers complain that grand opera singing and the taste of the public are not what they used to be; and we feel certain that none of the readers remained dry eyed after getting the sad news.

No one can say that this column does not try to make money for its followers. We gave you the tip repeatedly on Morvich, didn't we?

LEONARD LIEBLING.

TWELVE BEST TUNES

Alfred Kalisch, an Englishman, native born and educated, notwithstanding his name and for many years a well known London critic, has just had the temerity to publish in his paper, the Daily News, a list of what he considers the twelve best tunes in existence. They are as follows:

Purcell: "When in Death," from "Dido and Æneas."

Bach: Slow movement of the D minor concerto for two violins.

Haydn: Theme of the Variations in the "Emperor" quartet ("Deutschland über Alles").

Mozart: "Dove sono."

Beethoven: First theme of slow movement of B flat piano forte trio.

Beethoven: Slow movement in the seventh symphony.

Schubert: Slow movement of the C major symphony.

Schubert: "The Young Nun."

Schumann: Cello melody in slow movement piano concerto.

Wagner: Spring Song from the "Valkyrie."

Wagner: Quintet from the "Meistersinger."

Handel: "Omnia mai fu" (or "The Largo").

The horrible mistake which Mr. Kalisch, as an Englishman, made was to include only one good old British tune in his list and to select all the other eleven from the works of German and Austrian composers, which would seem to indicate merely that his taste runs true to his ancestry. Of course everyone in England has challenged his list—but such a list is entirely a matter of personal opinion and taste. No doubt each and every one of Mr. Kalisch's tunes is a good one, but is there no Italian tune that deserves a place on the list, no French folk song? Or, coming nearer Mr. Kalisch's home, "Men of Harlech" or "All Through the Night"—or even that fine tune of Sir Edward Elgar's known as "Land of Hope and Glory," the trio from one of the "Pomp and Circumstance" marches. And why, for instance, has Mr. Kalisch picked Schubert's "Young Nun" of all his songs as having the best tune? (Perhaps his idea of what constitutes a tune is different from ours.) Nor have we ever regarded the "Spring Song" from "Die Walküre" as up to the level of some of Wagner's other tunes—the "Pilgrims' Chorus," for instance. It is a little astonishing, too, not to find anything by Johannes Brahms included in the list; also P. I. Tschaikowsky wrote some super-melodies, not to forget one, Johann Strauss of Vienna. Yes, indeed, the selection of the dozen best tunes (it reminds one of the old "Yard of Famous Poets" pictures) is a matter of personal taste and opinion—and we shall not select Mr. Kalisch to pick ours for us.

GERMAN EFFICIENCY

A pretty little tale is printed by the "B. Z. am Mittag" in Berlin to illustrate the "efficiency" of the German diplomatic service. It seems that the German embassy in Vienna had sent out invitations for a charity performance of "Tristan" at the Opera. It also sent its appeal to Richard Strauss, the director of the Opera, who answered as follows: "I shall accept your friendly invitation, to be present at the performance of 'Tristan und Isolde,' and against my wont shall stay from beginning to end. Moreover, as a special exception, I shall not sit in a box, as you are asking me to, but at the conductor's desk. Yours,

etc. . . ." The embassy, it is said, was somewhat taken aback, for somebody had forgotten that it had previously asked Strauss to conduct the performance for the benefit of the German Relief.

BOSTON SPEAKS

Thus H. T. P. in the Boston Transcript:

Upon Miss Garden, likewise, have those same fates laid timely hand. By her own motion, materially accelerated from other and probably more insistent quarters, she has ceased to be directress of the Chicago Opera Company. As the press agent predicted, when she succeeded to the post, she has "made a record"—a deficit of \$1,000,000, the largest known to American operatic annals, a disorganized, disgruntled company; an alienated public; an uncertain future for all but herself. Miss Garden, of course, will go forward—to a new series of the sports and pastimes that pass for her as a concert tour. She may even go backward to the parts that as rare singing actress in our time she has vivified and enriched upon many stages. She has had her fling at operatic management and through all her days flings have pleased her. Resignedly she transfers the Chicago company to strange, sordid men of business with a queer habit of casting and balancing accounts. Cheerfully she hopes it may flourish and she remain in it. So, puzzled yet smiling, the child looks up from broken toy to nurse or mother. Yes; opera asks temperament.

That other Bostonian, Philip Hale, pays compliment to Miss Garden and incidentally to that near Bostonian (only about ten miles out) Geraldine Farrar. Here is a paragraph from his "As the World Wags" column in the Boston Herald:

The laurels of Geraldine Farrar will not let Mary Garden sleep. Hearing that Miss Farrar, under the fatherly care of Mr. Belasco, will startle the country in the spoken drama, Miss Garden, who, as her manager proudly says, is "original, if nothing else," will also appear in a real play without music. This reminds us of the Archduke's song in Offenbach's "Madame l'Archduke":

Original! original!
Combien je suis original!

Whatever fortune may befall these two singers, Miss Farrar may exclaim: "At least, I am the greatest actress of Melrose, Mass.;" while Miss Garden may boast that she is the most conspicuous actress who happened to be born in Aberdeen, Scotland.

ORCHESTRA ROUTINE

It has been frequently asserted, and probably with absolute truth, that American graduate violin students, or players on any other orchestral instrument, have no chance to obtain positions in any of our leading symphony orchestras until they have had orchestra routine. Where that routine is to be had is a problem that faces many of them, since there are few places in America where symphonic music is constantly and consistently played under first rate conductors except by these very orchestras who are willing to accept only thoroughly experienced players. It is the same story as with our embryo opera stars, who must go abroad to get stage experience. A solution of that problem still remains to be found, but a solution of the problem of the orchestra player is offered by the recently organized Symphony Training School Orchestra of the Bush Conservatory, Chicago, details of which were given in the March 30 issue of the MUSICAL COURIER. This orchestra is to be under the direction of no less a musician than Richard Czerwonky, and is receiving the financial support of leading Chicago music houses and others philanthropically inclined. A recent news item from London stated that there was not a single foreign born musician in any one of England's leading symphony orchestras, and it may be reasonably assumed that there are very few foreign born musicians in the orchestras of Germany, France or Italy. Those who believe in America for Americans will wish for the same condition here, and, since routine work is an essential, the organization by the Bush Conservatory of a Symphony Training School Orchestra is a step in the right direction.

JOHN HAS FRIENDS

"John McCormack has more friends," says a little publication called The Commonwealth Idea, "than any other singer in the world. At a recent benefit concert he drew the enormous sum of \$80,000! The Hippodrome is the only public hall big enough to hold his listeners, and even here it is necessary to make use of the extra room upon the stage to approximately gather his devotees under one roof. Just before his present sickness McCormack was a guest at the home of a wealthy music lover who had among his other guests Rachmaninoff and Willem Mengelberg. During the evening McCormack sang a number of songs. As he finished, he was asked which was his favorite. For answer he turned to Rachmaninoff, saying: 'If the composer will kindly play the accompaniment, I shall be delighted to sing it. I have kept it for the last.' The Russian musician again took his seat at the piano and played the opening chords of his song, 'To the Children,' which John sang as one inspired."

NEW YORK MOZART SOCIETY

BREAKFAST PROVES GALA EVENT

Happiness Unrestrained the Keynote—Over a Thousand at the Tables—Many Unique Features and Noted Guests

Colors, colors, colors everywhere, every imaginable color, excepting somber black; thousands of yards of many colored ribbons, colored streamers such as the Rajah of Maharamba never saw, and everywhere women, charming, all young, bubbling with spirits, natural, not accumulated, a chatter of orderly confusion—this greeted the eyes on entering the corridors and later the ballroom of the Hotel Astor, May 6, at the thirteenth annual Breakfast and Springtime Festival in Pastels, given by the New York Mozart Society (Mrs. Noble McConnell, founder and president, and Mrs. Samuel Gardner Estabrook, chairman of the affair). The guests of honor, limited in number, assisted President McConnell and her committee in receiving the members and friends; these were Governor Edward I. Edwards and Mrs. Edwards, of New Jersey, Mrs. Benjamin Adriance, Mrs. Clarence Burns, Mr. and Mrs. Lemuel D. Bone, Commissioner and Mrs. Royal S. Copeland, Maurice Deiches, Mrs. Lionel Emdin, Samuel Gardner Estabrook, Evelyn Estabrook, Elizabeth Edwards, Ruth Greenbaum, Dr. and Mrs. A. Edwin Keigwin, Margaret Klein, Noble McConnell, Mr. and Mrs. Frederick A. Muschenheim, Mr. and Mrs. Richard T. Percy, Mr. and Mrs. F. W. Riesberg, Charles Gilbert Spross, Hon. and Mrs. John J. Treacy, Mrs. Charles S. Whitman and Mr. and Mrs. H. L. White.

The music of Orlando's Orchestra, lively and appropriate, floated everywhere, soon followed by the regular bugle call, announcing the opening of the dining room. Into this, through lines of members, the company proceeded, every one going to numbered tables, and ultimately followed by the guests, the principal officers, board of governors, breakfast committee, and last of all, the "Queen of Presidents," Mrs. Noble McConnell. She was carried in by strong-armed men, seated on a sedan chair which was a veritable bower of flowers, four young ladies assisting. Tremendous applause greeted this queenly entrance, a bit of stage effect doubtless originated by Chairman Mrs. Estabrook. Standing, the Mozart Choral sang grace, by Spross, "May Our Hearts Be Tuneful, Lord," and the usual picture of the company was taken. Company singing (William Cripps, song leader, in charge) brightened the affair, and after the splendid collation President McConnell introduced the Rev. Dr. Keigwin, the "Mozart Minister," who referred to the "wonderful" printed list of "Happiness Makers," and said it would be well if this principle were generally adopted. Then the board of governors presented a beautiful Tiffany diamond wrist watch to their beloved president, Mrs. McConnell, a gift from the entire Mozart Society, and when she rose to acknowledge the present the orchestra appropriately played "Sweet Adelaide" (Mrs. McConnell's given name). Quite overwhelmed, she said many hearty and witty things, alluding to the "job" of carrying her in and her enjoyment of it; said she "never dreamed of owning such thing as a diamond watch; she would never be so extravagant—would rather put the money in a charity; but that the watch was the one thing in the world she desired, and now she was completely happy." A group of eight members came in together, wearing colored paper golf caps, and these were presented with beautiful golf bags of unique design. Evelyn Estabrook, chairman of the Junior Cabinet, one of three brides to be, was presented with a fitted week-end case; the Junior Cabinet and Matrons also gave her a pearl handled feather fan. Ruth Greenbaum was given a Tiffany feather fan, and Elsie Bickman a jeweled hair comb; these also to be brides next month. Attorney Deiches made some humorous remarks anent his early marriage, and was applauded. The full list of presents given by Mrs.

McConnell follows: Mrs. Samuel G. Estabrook, fitted week-end case; Mrs. William M. Haradon, pair of boudoir lamps; Mrs. E. Bassford Schmalholz, wicker porch refreshment set; Mrs. Henry C. Hawkins, Tiffany amethyst soutoir; Mrs. Edgar O. Challenger, Tiffany jade soutoir; Mrs. George W. Renn, floor lamp and shade; Ruth Greenbaum, Evelyn Estabrook and Elsie Bickman (three brides), Tiffany feather fan, fitted week-end case and jeweled hair comb; golf bags to Mrs. R. Fred Allin, Mrs. John F. Churlo, Mrs. Charles A. Beckstein, Mrs. Benjamin Adriance, Mrs. Frederic C. Stevens, Mrs. F. MacD. Sinclair, Mrs. Charles Spanier, Mrs. Owen J. McWilliams; Mrs. Donald Alex. Green, gold lace spangled fan; Elizabeth Edwards, American Beauty feather fan; Margaret Klein, blue feather fan; Christine Nickerson, silk moire double bag; Mrs. Joseph J. Martin, jade necklace; Mrs. Horace W. du Moulin, onyx necklace; Frances Pendergast, silk moire bag; Bessie W. Stevens, fitted week-end case; Mrs. Lemuel D. Boone, string of pearls; Mrs. Lyman D. Post, French perfume; Lillian D. Schwoerer, rose beaded bag; Nellie P. Clabby, silk bag; Martha Riefe (secretary), \$40 in gold; Mrs. Peter F. Diehl, \$20 in gold. Mrs. McConnell presented to Mrs. F. A. Muschenheim (wife of proprietor of Hotel Astor) a huge basket of flowers.

With each gift she made appropriate remarks, or told the story suggesting it, sometimes humorous, sometimes connected with past events, again suggested by certain associations, but always very interesting to the large company. The appropriate music by the orchestra, too, showed that thought had been put into this, for it played the right thing at the right time. Amid enthusiastic applause the recipients came forward to receive their gifts, and the proverbial generosity of President McConnell was never so much in evidence. Honored guests were Lemuel D. Boone and bride, Mozart members, just arrived from China.

The season planned for 1922-23 will have many notable features. A study of the following shows this:

Season 1922-1923: Concerts—Grand Ball Room, Tuesday evenings, December 19, February 20, April 17. Musicals, luncheons, motion pictures and dance—Grand Ball Room, Saturdays, November 4, December 2, January 6, February 3, March 3, April 7. Mozart supper dances—Mrs. William Maynard Haradon, chairman; North Dining Room, Tuesday evenings, December 5, January 2, February 6, March 6. Mozart Clinic Ball—Mrs. Samuel Gardner Estabrook, chairman; Grand Ball Room, Tuesday evening, January 23. Mozart Card Party—Mrs. E. Bassford Schmalholz, chairman; North Ball Room, Tuesday afternoon, March 20. Mozart Dinner Dance—Mrs. William Maynard Haradon, chairman; Grand Ball Room, Tuesday evening, April 3. Annual Breakfast—Mrs. Samuel Gardner Estabrook, chairman; Grand Ball Room, Saturday, May 3.

Mrs. Noble McConnell will tender a testimonial dinner-dance to the following chairman: Mrs. Samuel Gardner Estabrook, Tuesday evening, December 12; Mrs. E. Bassford Schmalholz, Tuesday evening, January 9; Mrs. William Maynard Haradon, Tuesday evening, February 27. The official board of New York Mozart Society and their gentlemen will be Mrs. McConnell's guests at these dinners. The members of Mozart and their friends may subscribe to these dinners. Tables seat ten, no more, no less, but individual subscriptions may also be had.

For information regarding "Estabrook Night" apply to Mrs. Samuel Gardner Estabrook, 325 Park Place, Brooklyn (Phone Sterling 7831). For information regarding "Schmalholz Night" apply to Mrs. E. Bassford Schmalholz, Park Road, Hartsdale, N. Y. (Phone White Plains 3033). For information regarding "Haradon Night" apply to Mrs. William Maynard Haradon, 267 West 89th Street, N. Y. (Phone Riverside 8622). For general information regarding these dinners apply to Mrs. Noble McConnell, Hotel Astor, New York.

Reed Capouillez Sings Harm's Songs

Reed Capouillez, basso-cantante, gave a song recital at the Shelton Methodist Episcopal Church on May 3. He closed a very interesting program with a group of Ameri-

can songs, one of the most effective being "Love Sends a Little Gift of Roses," Openshaw. This is the most popular art song that has been published this year by T. B. Harms, Inc. It has been heard practically all over the country, from the serious recital program to the radio-phone.

PITTSBURGH TO HAVE BUT THREE SETS OF PHILADELPHIA CONCERTS

Series Next Season to Be Shortened—Heifetz Fills Carnegie Hall—Choirs' Closing Concerts—Harvard Glee Club Heard in Fine Program—Russian Opera Company Arouses Enthusiasm

Pittsburgh, Pa., April 29.—In closing the season of the Philadelphia Orchestra comes the disappointing announcement that we are to have but three sets of concerts instead of the customary five for next year. That disappointment was all the more keen after the closing concert of April 1. Mr. Stokowski and his men never before received such hearty acclaim and gave a program of unusual merit consisting of Wagner's overture to "The Flying Dutchman," Mozart concerto in E flat for two pianos, Liszt concerto in E flat, and the Strauss tone poem, "Death and Transfiguration." Josef Lhevinne and Rosina Lhevinne were the soloists of the occasion.

LHEVINNES GIVE TWO-PIANO RECITAL.

On April 3 the Lhevinnes repeated their triumphs in a recital for two pianos under the auspices of the Friends of Music. The Mozart sonata in D major and the Rachmaninoff second suite were played; as soloist Mr. Lhevinne offered a group of Beethoven, Schubert and Chopin and the Balakireff "Islamey Fantasie."

HEIFETZ FILLS CARNEGIE HALL.

After several seasons' absence, Jascha Heifetz filled Carnegie Hall and played a most ingratiating program. While it offered none of the classics from the old masters, the Bruch concerto was given a masterful reading, and the Saint-Saëns "Rondo Capriccio" quite a refreshing interpretation.

CHOIRS' CLOSING CONCERTS.

The various choirs wound up their season's work during the month, the Mendelssohn giving a program of Pittsburgh products from Nevin, Stephen Foster, Harvey Gaul and Carl Whitmer, while the Pittsburgh Apollo Male Chorus offered a miscellaneous and light program. Marie Stone-Langston was soloist with the latter organization and won considerable applause with her sincerity and simplicity. With the choir she sang Herbert's "Angelus," which had to be repeated, and gave several groups of songs, among them a group from the Scandinavians, Kjerulf, Sinding and Jensen, which were new and very welcome to Pittsburgh.

HARVARD GLEE CLUB APPRECIATED.

The Harvard Glee Club closed the program of the Art Society for this year. In the field of choral singing there is probably but one rival in this land, the St. Olaf's Choir, and one speaks of the Harvard boys only in superlatives.

RUSSIAN OPERA COMPANY AROUSES ENTHUSIASM.

By far the most startling event of the month, however, was the visit of the Russian Opera Company, which burst upon us unheralded and set music lovers agog with enthusiasm. In seven performances we were privileged to hear seven different operas, each one new to Pittsburgh, and presented in most adequate style for a company which plays at popular theater prices. "The Snow Maiden," "Russalka," "Pique Dame," "The Demon," "Boris Godounoff," "Eugene Onegin" and "Czar's Bride" was a worthy list.

J. F. L.



Photo by Drucker & Bates Co.

THIRTEENTH ANNUAL BREAKFAST—SPRINGTIME FESTIVAL IN PASTELS—OF THE NEW YORK MOZART SOCIETY, HOTEL ASTOR MAY 6, 1922

RICHARD WAGNER'S FAMOUS PIANO COMING TO AMERICA

Instrument on Which He Composed Most of the "Ring" Music and Which Marked the Turning Point in His Career Soon to Be Added to America's Art Treasures—How It Was Found by an American Soldier With the A. E. F.—The Story of a Great Romantic Love of Which the Historic Piano Was a Silent Witness

BY CROMWELL CHILDE

RICHARD WAGNER'S piano is coming to America. For forty-eight years it has been standing in the little drawing room of an old music teacher in Berlin, and an American soldier discovered it. It is the same piano that was bought for the now famous composer by the boy king, Ludwig of Bavaria, when he rescued Wagner from his difficulties and set him by his royal patronage on the high road to fame. It is this piano that witnessed every detail of that great romance of love and music between Wagner and Cosima, daughter of Liszt and wife of Von Bülow, and it was this instrument that marked the turning point in Wagner's life.

When Wagner first touched its keys he was the "mad composer," ten years later, when he exchanged it for another instrument, Bayreuth had been created and Wagner had become one of the world's greatest masters of music.

If the Old Piano Could Only Talk

If the old piano, like many another art treasure of Europe, is finding its way to hospitable American shores, as the painting of "The Blue Boy" did a few months ago, could only talk, what stories it could tell. The history of the making of "The Nibelungen Ring" lies in its sacred keyboard. To it and from it, from the days of the villa on Starnberg to the time when the heights of Bayreuth were reached, came and went Cosima, the "eternal woman," inspiring the "Master." Storm and stress raged over musical and political Europe through these years of this piano under Wagner's fingers. The King almost withdrew his royal patronage. Liszt bitterly implored his daughter and condemned Wagner, Von Bülow, Cosima's husband crying out, "I cannot kill the 'Master.' If he were anyone else he would have been dead long ago." Wagner and Cosima loved—and love triumphed, art triumphed, the Music Drama emerged in perfect completeness. All this the piano saw and was a part of.

Just fifty-eight years ago—almost to the day, for it was on May 20, 1864—the King of Bavaria gave this piano to Richard Wagner. It was the first of his gifts to the "Master," delivered within sixteen days after Wagner, disheartened, bounded by creditors, his dreams practically abandoned, had been "found" and brought to Munich, there to write the music of the future that Ludwig was sure Wagner could accomplish. The piano's record is an epitome of musical history. It remained Wagner's constant companion in the villa at Lake Starnberg, in a later villa at Munich, in Triebeschen (where Wagner spent many years with Cosima, finally marrying her there), and through the first few years of preparation at Bayreuth.

On this same piano, in 1864, he composed the "Huldigung March," dedicated to King Ludwig. On it, at Triebeschen, in 1866 and 1867, he started and completed "Die Meistersinger." On these same keys, in 1869, he finished "Siegfried," and in 1869 and 1870, he started "Götterdämmerung," completing it in 1872. On it he scored "Siegfried" in 1871, "Götterdämmerung" in 1874, and composed the famous "Kaiser March" in 1871.

The Turning Point in Wagner's Life

Of the turning point in Wagner's life the old piano stands today as a silent witness. Simultaneously with its final coat of varnish a boy king came on the throne of Bavaria. Three years before, when fifteen years of age, he had heard "Lohengrin" by the "mad composer." Now with a royal treasury at his command, it came into his mind that he would make the "madman's" dream come true.

Then came the first chapter of Wagner's real romance with Cosima, and the "Ring" music as the central figure. The King ordered his secretary, Pfeistermeister, to find Wagner. But the disheartened and beaten composer had vanished. Throughout Germany, Austria and Switzerland he left no trace. It was not until after many weary weeks of search that Pfeistermeister at last discovered him, in Stuttgart. He traced him to the home of friends, and sent up word that he, the secretary to the King of Bavaria, was

there, charged with a special message from the King. Wagner did not believe. He thought it was a ruse on the part of his creditors. He refused to see Pfeistermeister. But, on returning to his hotel late at night, he found that the messenger had been there and urgently begged that he,

Wagner, would receive him, representing the King, at 10 the next morning. Something about the messenger's manner had impressed "Mein Host," and this official implored Wagner to consent to see the man.

The tide had turned, and from that moment dated the real birth of the Music Drama of Wagner, of the "Ring" music being given to the world, and of the piano's history. Pfeistermeister gave Wagner a ring from the King and a photograph with a written message, asking him to come at once to Munich to finish the "Ring." The Royal Treasury thenceforth to be behind him. At 4 o'clock that afternoon Wagner and Pfeistermeister left for Munich.

Discovered by an American Soldier Half a Century Later

Saved by Bavaria's young King, Wagner sat at the new piano, his by royal munificence, and made his dreams musical realities, living simultaneously his great human romance that the world has forgotten because of its beauty. Then—fifty years later—a World War ravaged the Continent. An American soldier, with a keen love of music in his heart, today a member of the American Legion and living in New York, although born on the Pacific Coast, discovered the Wagner piano, the closest memory of all of Wagner, forgotten over many years, but yet a substantial witness, the greatest witness there could ever be, of the Wagner past.

Two generations before, the music teacher of Berlin (in whose home the piano was found), Theobald Guenther, had taught in the family of Bechstein, the piano manufacturer. In 1874, when Bechstein secured possession of the piano from Wagner, he offered it to the teacher of his children. The music teacher grasped the opportunity, and from that day on the piano stood in his own little salon.

By what arguments the young American soldier, Robert H. Prosser, managed to persuade the old music teacher to part with his cherished possession has not been divulged. But the American soldier somehow accomplished it. He saw in it a wonderful addition to art and history, a direct inspiration and beacon to American music. Before his mind came plainly memories of the famous Wagner pictures every music lover knows, among them "Wagner's Dream" by Schwaninger, and "Wagner at Bayreuth," with Liszt playing. This was the piano in the center of those two historic paintings.

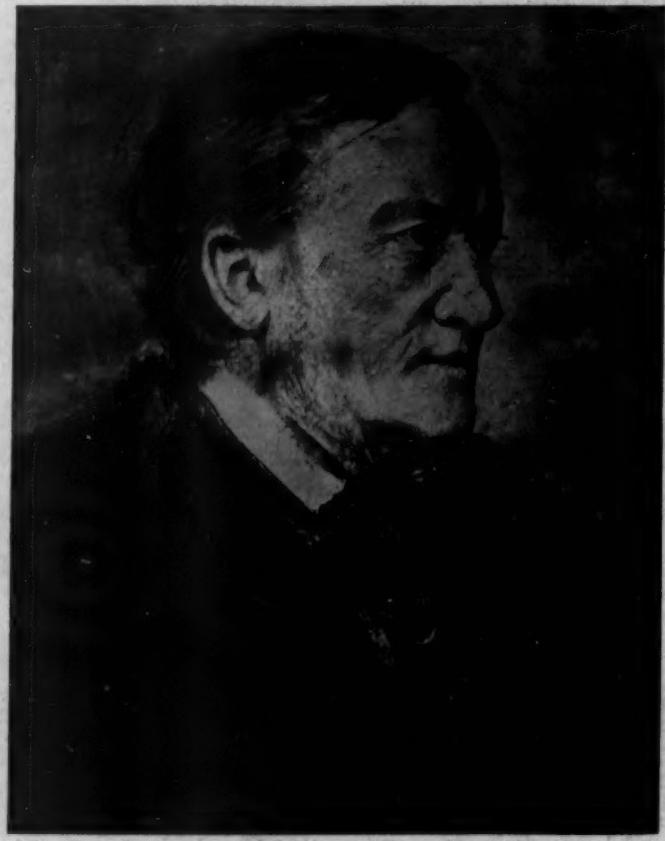
The young soldier, of course, made the most careful research, and today holds the documents establishing the piano's authenticity, sworn to by the present head of the house of Bechstein, certified by the president of the High Court of Berlin and the German Foreign Office, and authenticated by the Spanish Embassy, the latter acting for the Minister of the United States.

The piano is to arrive in this country early this summer, and not the least interesting fact in conjunction with this is the current rumor that some time this fall or winter the piano will be followed by the journeying to America of Cosima Wagner and Siegfried Wagner.

The Piano's Heroine

If a piano could have a heroine, this old instrument indeed had one. For ten years Wagner poured out his soul upon it, but he was only able to do it because of one woman who filled his life after fate had led him through one unhappy marriage. The rough road of life so long traveled by Wagner, who had been called "mad" by all Europe, came to an end the same moment he received this piano, for it typified material and artistic success for him, and human happiness in the form of a woman who made all of life beautiful for him and worth living for.

The story stands up as one of the world's greatest romances because both Wagner and Cosima stood ready to sacrifice all for their love. Wagner even risked the displeasure of his royal patron and the very possible withdrawal of his aid. For a great part of the ten years from 1864 to 1874 Wagner's fate hung literally in the bal-



THE LENBACH PORTRAIT OF WAGNER

This famous pastel is one of the most celebrated of the great composer. Franz von Lenbach was distinguished German portrait painter, who made a particular study of the great masters. He made several portraits of Wagner, but this is considered the best. Lenbach also posed with Wagner in many portraits made by other famous artists.



RICHARD WAGNER'S FAMOUS PIANO.

which is to be brought to America. It was on these keys that Wagner is known to have composed the greater part of the "Ring" music. On it, also, he finished "Siegfried" and "Götterdämmerung," and started and completed "Die Meistersinger."



THE VILLA AT MUNICH,

where King Ludwig installed the "master" after he had given him the use of a villa on Lake Starnberg for some months. Here the "Ring" music was developed—on this same piano.

ance. But neither would give the other up. The old piano saw it all.

The story it would tell, if it only could, is how, day after day, through the years, a woman inspired a great artist, stimulated his creative genius, led him on to higher flights. Strangely enough, it is what might be called a middle-aged romance, for Wagner was then over fifty and Cosima twenty-six.

If the piano can think and remember, it must see her yet, bemoaning over the "Master," saying, perhaps, those words of love and understanding that aroused him to still more glorious heights. Only a man unhappily married—as Wagner was to his first wife, Minna, who left him and finally died in 1866—could know what such ready sympathy and full understanding meant. At all events, this romance was real; it lasted and developed Wagner into the genius that he was—one of the greatest composers the world has ever known.

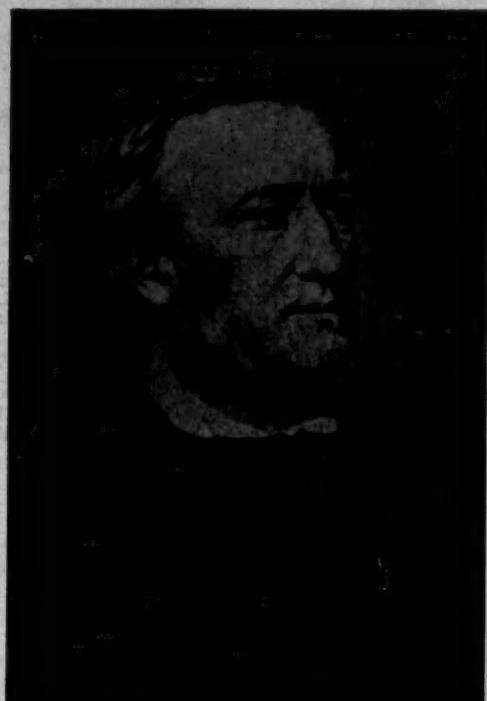
"Siegfried Idyll"

Still there was another important part this piano played in the story of the love of Wagner and Cosima. On it were composed not only the Music Dramas, but also that more personal tribute that came direct from the "Master's" heart, the "Siegfried Idyll"; this took form at Triebischen, Switzerland, where Siegfried was born, and was first performed there.

First on Lake Starnberg and then in Munich, the piano finally went with Wagner to Triebischen, where Cosima first came to Wagner, and where her husband found her, through the accidental discovery of a letter from Wagner to her. How long the romance had been actually going on was never known, but Von Bülow thought that Isolde, the first child of Wagner and Cosima, was his. The letter, however, proved that Isolde was Wagner's child.

Isolde and Eva

Isolde was born in April, 1865; a second daughter, Eva, in 1867, and Siegfried in 1869, although the exact date of the latter's birth had never been authentically determined. When Von Bülow made the discovery that Isolde was not his own and that Cosima was at Triebischen with Wagner, he hurried there. Then the famous break came. Von Bülow told his wife he would not give her a divorce for two years, and insisted that in the meantime she join her father, Liszt, at Rome. But she absolutely refused, stayed with Wagner, and never left him. The divorce was finally granted in July, 1870, and in August of that year Wagner and Cosima were married.



RICHARD WAGNER

Considered his best portrait, reproduced from a painting by Henry Harrison, of Jersey City, N. J., and painted when Mr. Harrison was a youth and art student in Munich in 1864. Wagner took a great liking to the American boy and the two were often together. The portrait was lost for nearly forty years and was only discovered by chance. It was finally returned to Mr. Harrison in Jersey City, where it is believed the artist is still living.



THE VILLA AT TRIERSCHEN,

the residence of Wagner during the interval between his residence at Munich and Bayreuth. Here it was that Cosima first came to him and inspired him to greater work. The greatest part of Wagner's composing was done at this villa.

by England. And so America is soon to be the proud possessor of another historic art work—it certainly deserves to be called such—which it is hoped will eventually, if not soon, find a conspicuous place in one of America's great museums.

Haywood Institute Representatives Busy

Mrs. Florence Basler Palmer of Omaha, Neb., gave a lecture-demonstration of Universal Song before the Kansas State Music Teachers' Association at Wichita, Kans., on February 24. On April 7 she addressed a music convention held at Council Bluffs, Iowa, and on April 18 another demonstration was given at Lincoln, Neb., at which time she was appointed judge on the vocal committee of the Nebraska Music Teachers' Association.

Ophie Morris, of Asheville, N. C., was one of the entertainers at the Biltmore High School exercises on March 17, singing "Caro Nome" from "Rigoletto" with numerous encores.

Institute of Musical Art Examinations

Examinations of candidates for the artists' diploma—embracing departments in singing, violin and piano—took place in the concert hall of the Institute of Musical Art, 120 Claremont avenue, New York, on the evenings of May 5 and 9.

On May 5, the jury consisted of Jascha Heifetz, David Mannes, George Hamlin and William J. Henderson, and on May 9 those selected to pass judgment were Josef Lehmann, Rubin Goldmark and Mischa Levitzki.

On May 5 there were two contestants—Nora Fauchald, soprano, and William Kroll, violin. The former made an excellent impression with her artistic singing of her many vocal numbers, while the latter surprised all present by his finished performance of a number of master pieces for the violin. These two young artists reflected great credit upon the Institute of Musical Art.

Director Frank Damrosch addressed the audience, stating among other things, that sixty students will be eligible to receive the artists' diploma this year.

On May 9 three candidates in the piano department were heard—Dorsey Whittington, Anna Blumenfeld and Margaret Hamilton. These three young artists, for such they proved to be, astonished the critical audience by their finished and musically performance; Margaret Hamilton in particular deserving special mention.



TWO FAMOUS PAINTINGS AND AN EQUIALLY FAMOUS PORTRAIT

(Above) : Richard Wagner and some of his friends after the principal rehearsal of "Tristan and Isolde," in May, 1865, in Munich. Reading left to right: F. Uhl, R. Pohl, H. V. Rost, Aug. Röckel, A. de Gasperi, Richard Wagner, Hans von Bülow, A. Jansen, Dr. Gille, F. Müller, F. Draeske, A. Ritter, L. Damrosch, H. Porges, M. Mosonezzi.
 (Right) : "Wagner's Dream"—the noted idealistic painting by Schennering. In the vision the figures of Lohengrin and the Swan can be plainly distinguished.
 (Left) : "Wagner at Bayreuth"—by G. Papperitz—one of the most noted of all Wagner paintings. Richard Wagner is seated, with opera score; back of him (standing), Emil Scaria, celebrated heroic basso, who visited the United States in 1880; he created the role of Gurnemanz in "Parsifal." Front, left, Cosima Wagner (Liszt's daughter), with her arm around her son, Siegfried Wagner, then but a boy. Next to her, Amalia Materna, who visited the United States in 1882; she created the role of Kundry in "Parsifal." In front of her, the big Newfoundland dog "Hunding." Liszt at the piano; Hans Richter, famous Wagnerian conductor, bending over him. Next to him, Herman Levy, first conductor of "Parsifal" in Bayreuth. Celebrated architects, conductors and physicians, and two Countesses at right front. On wall, over Liszt, framed painting of "Mad King Ludwig" of Bavaria, royal patron of Wagner, whose mania for building castles, for hearing Wagner operas all by himself, and whose suicide in 1886 are matters of history. His generosity aided vastly in the building of the Wagner Theater in Bayreuth.

BOSTON'S ENTHUSIASM OVER "POP" CONCERTS INCREASING CONSTANTLY

Last Week Proves One of the Largest in the History of the Organization—Pierre Monteux Sails—Pupils of Harriet Barrows Give Recital—Ashley Pettis, Charles R. Whalen, Robert Jones Belue Give Recitals—Handley to Manage the Burgins

PIERRE MONTEUX SAILS.

Boston, Mass., May 13.—Pierre Monteux, conductor of the Boston Symphony Orchestra, sailed for Europe Saturday afternoon, May 13, on the *Orbita*. Mr. Monteux will remain abroad until early in July, when he will rejoin his family at one of the New England resorts. Most of his time in Europe will be presumably devoted to a search for novel music.

LARGE CROWDS THROUG THE "POPS."

One of the largest weeks in the history of the Boston Symphony "Pop" Concerts was the last one, second of the current season. Huge audiences attended Mr. Jaccchia's concerts every night with standing room only on the "Special Nights," such as the "Russian" and "Operatic" nights. The ardent Italian conductor's genius as a program-maker, together with his splendid ability as conductor have combined to make him tremendously popular in Boston, where he is now serving his sixth consecutive season as conductor of these concerts.

PUPILS OF HARRIET EUDORA BARROWS GIVE INTERESTING RECITAL.

A highly enjoyable program was that given Saturday evening, April 29, by advanced pupils of Harriet Eudora Barrows, the eminent singing-teacher, at the latter's studio in Trinity Court. In detail it was as follows: "At Nightfall," "Loud," "Rain," Curran; "Blackbird's Song," Scott (Dorothy Stevens); "My Little House," Pierce; "Villanella," Sibella; "Pale Moon," Knight-Logan; "Song of the Open," LaForge (Lillian Blanche Marshall); "Lullaby," Wild; "The Last Hour," Kramer; "My Lindy Lou," Strick-

land; "Hindoo Slumber Song," Ware; "The Dewdrop Loves the Morning," d'Hardelot; "Japanese Death Song," Sharp (Ellen Williams); "Care Selve," Handel; "Shadows," Foote; "The Crystal Gazer," Kramer; "Lil' David Play on Your Harp," Grant-Schaefer; "Summertime," Ward-Stephens (Alice Armstrong); "J'ai pleure en Reve," Hue; "Faltering Dusk," Kramer; "In My Garden," Liddle aria from "Le Cid," Massenet (Claudia Rhea Fournier).

The singing of Miss Barrows' pupils is ever characterized by sound vocal method, musicianly phrasing and good taste. Of conspicuous merit at Saturday's recital was the work of Miss Williams, a contralto from Bowling Green, Ky. Her voice is uncommonly warm and full, and she has already achieved notable skill both as singer and interpreter. Miss Williams was greatly appreciated by her listeners. Mme. Fournier and Miss Armstrong, familiar figures at Miss Barrows' recitals, gave much pleasure as usual, while the singing of Miss Stevens and Mrs. Marshall was also warmly applauded.

ASHLEY PETTIS MAKES FINE IMPRESSION.

Ashley Pettis, the California pianist, came to Boston for his first local recital Tuesday afternoon, May 2, in Steinert Hall. Mr. Pettis was heard in a severely exacting program



HARRIET EUDORA BARROWS,
eminent singing teacher, of Boston.

R. E. JOHNSTON'S

LIST OF ATTRACTIONS FOR SEASON 1922-1923



Luisa Tetrazzini	World's Famous Prima Donna Soprano.
Titta Ruffo	Celebrated Baritone of the Metropolitan Opera Company.
Rosa Raisa	Foremost Dramatic Soprano and
Giacomo Rimini	Italian Baritone of the Chicago Opera Company. (Joint Recitals).
Beniamino Gigli	Leading Tenor of the Metropolitan Opera Company.
Giuseppe De Luca	Baritone of the Metropolitan Opera Company.
Joseph Hislop	Scottish Tenor.
John Charles Thomas	Popular American Baritone.
Anna Fitzsimons	Lyric Soprano.
Cyrene Van Gordon	Leading Mezzo Soprano of the Chicago Opera Company.
Evelyn Scootney	Coloratura Soprano.
Erwin Nyiragyhazi	Hungarian Pianist.
Raoul Vidas	French Violinist.
Edward Lankow	Bass of the Chicago Opera Co.
Tina Filippini	Italian Pianist.
Robert Ringling	American Baritone.
Rudolph Bochco	Russian Violinist.
Clara Deeske	Lyric Soprano.
Paul Ryman	American Tenor.
Suzanne Keener	Lyric-coloratura Soprano of the Metropolitan Opera Company.
Marie Saville	Soprano.
Caroline Pulliam	Coloratura Soprano.
Lucile Orrell	Cello.

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quartet in G minor, and three unusually interesting songs by John B. Denmore—"Spring Fancy," nocturne, and "The Voice and the Flute," in which Miss Godbout was accompanied by the composer. Mr. Laurent played the flute obligato for the third song.

Mr. Laurent and the Flute Players' Club have now completed two seasons of exceptionally interesting chamber music concerts, and have manifestly established themselves as a permanent feature in the musical life of this city. They have presented interesting music, both ancient and modern, and have, besides, given performances of miniature works by American composers—Mrs. H. H. S. Beach, Arthur Foote, Leo Sowerby, Gregory Mason, John B. Denmore, etc. There is, fortunately, a considerable public for the type of music heard on these programs, and it is to be hoped that Mr. Laurent's concerts will continue to be supported by this element.

CHARLES R. WHALEN GIVES RECITAL.

Charles R. Whalen, pianist, gave his first Boston recital May 11, in Jordan Hall. He played the following pieces: Abegg-Theme and Variations, op. 1, Schumann; op. 48, No. 2, F sharp minor, and ballade, op. 23, G minor, Chopin; etude from op. 2, No. 1, D flat, and etude from op. 2, No. 10 in E minor, Henselt; etude de concert, F minor, Liszt; "Idyll," Schatzenanz, from op. 39, and "Ungarisch," MacDowell; "Irish Reel," Stanford-Grainger.

Mr. Whalen disclosed a commendable degree of technical proficiency, a good tone and musical intelligence. His interpretations are not invariably poetic, due undoubtedly to the pianist's occasional concern as to mechanics—a defect, however, which frequent appearance in public ought to mitigate. Mr. Whalen made a favorable impression on his listeners and was warmly applauded.

ROBERT JONES BELUE PLEASES IN RECITAL.

Robert Jones Belue, a blind pianist, gave much pleasure to a large audience at his first recital in this city Friday evening in Steinert Hall. He was heard in an interesting and well-varied program, comprising the theme and variations from Beethoven's sonata, op. 26, Chopin's sonata in B minor, and pieces by Schumann, Chopin, Debussy, Palmgren and MacDowell. The pianist demonstrated that he had successfully overcome his unfortunate handicap. Mr. Belue's technical equipment is adequate, his conception of musical form is exceptionally keen, and he responds sympathetically to the music in hand. He won many recalls from an appreciative audience.

HANDLEY TO MANAGE THE BURGINS.

Prior to his departure for Europe, Richard Burgin, the musically young concertmaster of the Boston Symphony Orchestra, made an arrangement with A. H. Handley, the well known Boston manager, whereby Mr. Handley takes over the management of the admirable Burgin String Quartet, as well as of Mr. Burgin's activities as solo violinist. Mr. Handley is to be congratulated on having added these first class attractions to his list.

NEW ENGLAND CONSERVATORY OF MUSIC NOTES.

Students of the dramatic interpretation classes of the vocal department and the orchestra of the New England Conservatory of Music, under the direction of Wallace Goodrich, dean of the faculty, gave an operatic recital in Jordan Hall May 5, in aid of the Ecole Municipale de Musique de Rheims, France. The mise-en-scene was directed by Clayton D. Gilbert of the dramatic department.

A notable feature of the program was the first performance of any stage of "Love's Sacrifice," a pastoral opera by George W. Chadwick, director of the Conservatory. The text is by David Stevens. Musically the piece represents an American composer's reaction upon idyllic Greek motives.

DOROTHY LANDERS ABROAD.

Theodore Schroeder, the distinguished Boston vocal instructor and coach, has just received word from Nice, France, that his artist-pupil, Dorothy Landers, well remembered in Boston for her unusually fine recital in Jordan Hall two seasons ago, was recently one of the artists selected for the brilliant musical function at Villa Vergemere in Nice. Miss Landers sang the difficult role of Brunhilde in Wagner's "Walküre" (three acts only performed), and also the exacting role of Donna Anna in Mozart's "Don Juan," excerpts of which were given. The *Dernière Heure*, Nice's leading newspaper, chronicles the event, especially mentioning the "splendid and forceful characterization" and the "clean lyrical diction." Miss Landers was personally complimented on her success by Reynaldo Hahn, the celebrated French composer and director of the opera at Cannes, France. Jean de Reszke, with whom Miss Landers has been studying the traditions of her various operatic roles, was also elated over Miss Landers' success.

Miss Landers will remain abroad singing in opera next season, after which she will return to America and seek new fields at home to conquer.

J. C.

Hurlbut and Pfaff Sing for Rotary Club

At the banquet and inauguration of the new president, R. L. Hatch, of the New York Rotary Club, at the Hotel McAlpin, May 2, the musical program was given by Harold Hurlbut, tenor, and Rosemary Pfaff, soprano. Mr. Hurlbut, a disciple of Jean de Reszke, has a robust tenor voice which he uses easily and effectively, and his top tones are quite unusual. He was most enthusiastically received in his Neapolitan songs. Rosemary Pfaff (a pupil of Mme. Schoen-Rene), singing "Je Suis Titania," from "Mignon," and several short numbers in German and English brought rounds of applause for her beautiful coloratura work, her style of interpretation and her charming personality. Both artists were sympathetically accompanied by Edna Horton.

Blochs at Whitney Studio Club

A very interesting concert was given at the Whitney Studio Club on April 27. The program contained a talk on "Modern Music" by Carl Ruggles, whose symphonic suite, "Men and Angels" (set for five violins and viola) was likewise presented, which was led by Alexander Bloch. Solos were rendered by Mrs. Alexander Bloch, Mme. Artur Nikolovic and Frederick Bristol.

RUSSIAN OPERAS DELIGHT AUDIENCES AT NEW AMSTERDAM

Great Enthusiasm Marks Performances of Russian Opera Company—Varied Program Pleases—Performances Well Given

"THE TZAR'S BRIDE."

A great improvement was noticeable in the second performance of the Russian Grand Opera Company, May 9, of "The Tzar's Bride" (Rimsky-Korsakoff). Principals as well as the chorus appeared more at home than on the opening night and the audience which nearly filled the New Amsterdam Theater showed greater enthusiasm. This opera, in four acts, holds much of interest, and, while there was much to criticize, as a whole it was well done and deserving of praise. The role of Marphas was well handled by Olga Kasanskaya, but the vocal honors went to Zenia Ershova as Lubasha. Others in the cast were N. Karlash as Sobakin, Sophie Fisher as Donna, Claudio Ivanova as Dunosa, N. Busanovsky as Lixoff, J. Lukin as Griasnov and Barbara Losieva as Petrova. Feveisky conducted.

"PIQUE DAME."

Tschaikowsky's "Pique Dame," the Queen of Spades, was the opera given by the Russians on May 10 and it enjoyed, if that is the word, a performance about equal to, let it be hoped no worse than the other operas heretofore given by this company. Perhaps the general tone of the vocal part of the rendering was raised a bit by the fact that Nina Koshetz was cast in the leading role, that of Lisa, granddaughter of the nimble-fingered countess, who appears to have been a winner in the three-card monte game. She certainly had Conan Doyle backed off the map as a materialization artist, and her well nourished ghost put the finishing touches on the careers of Lisa, Hermann and who knows who else. How Tschaikowsky ever persuaded himself that this was a fit libretto for his genius to expend itself upon will ever be a mystery. Evidently he had in mind something like what Strauss is attempting today—a return to old standards, a use, in parts, of a reduced orchestra, the orchestra of Mozart, and the like. He even introduces a melody from the olden time borrowed from Gretry's "Richard Coeur de Lion," printed in the score and sung in French (the balance of the opera in Russian.) This libretto was written by Tschaikowsky's brother for another composer who refused it, and no doubt the kind hearted Peter took it on his shoulders to oblige and started off with a well-founded resolve to be untrue to himself. This lasted through the first two acts with their stupid tunes and stupid dances—then the drama of the thing, the human suffering, got hold of him and he abandoned his imitation of the ancient style and wrote some of the sort of passionate and pathetic music of which he was so eminently capable.

The interpretation by the Russians increased the tawdriness of the ball scenes. It was better in the dramatic parts, especially in the several scenes of passion and despair done by Vladimir Daniloff (Hermann), who is a good actor. The "hit" of the evening was a small Cupid, about six years old, who appeared with bow and arrow in one of the ballet scenes.

"BORIS GUDONOFF."

"Boris Goudonoff" was the opera chosen for Thursday evening, and on the whole it was given with plenty of color as it was sung in Russian by Russian artists. The performance deviated somewhat from that offered at the Metropolitan, for the scene in Marina's room always omitted in the production at that house was included on this occasion. The snow scene, however, was not given.

David Tulchinoff and Nicholas Kosloff were the monks Varlaam and Michael, and sang and acted with considerable vigor. Valentine Valentinova was the inn keeper. Nicholas Karlash made a dramatic Boris and did some fine acting in the death scene. Vladimir Svetloff put the proper spirit into his interpretation of the pretender. Zenia Ershova, of the "Chauve Souris" company, gave a good account of herself as Marina Mneshek, her voice being clear and her acting graceful. Max Pantaleeff used his voice effectively as Pemeon; Mrs. Popova played her character part well, that of the old servant, and Vladimir Daniloff was in fine voice as Gregory Otrepoff. Other roles were in the hands of Olga Michalovskaya, Zenia; Claudio Ivanova, Feodor, and Leonid Gorlenko, priest. The opera was conducted by Michael Feveisky.

"EUGENE ONEGIN."

Tschaikowsky's "Eugene Onegin" was presented on May 12. The largest audience of the week heard the performance, which was an improvement over those given of other operas during the week. Miss Mashir was the Tatiana and gave a creditable conception of the part. Others in the cast were Mme. Popova as the Nurse, Miss Valentinova as Olga, Miss Losieva as Mme. Lerin and Messrs. Tulchinoff as General Gremin, Kosloff as Triquet, and Ardatoff as Zaretsky. Conductor Fuerst led his men through the score, giving an interesting reading of the lyrical charm of the work.

"THE DEMON."

Rubinstein's opera, "The Demon," was performed for the first time in New York by the Russian company on Saturday afternoon, May 13. Nina Koshetz, who was the outstanding artist, scored a triumph in the role of Tamara, in which she infused much warmth and intensity. The audience was not slow in recognizing her vocal and dramatic powers, and applauded her throughout the entire performance as an artist of her calibre deserves. Jacob Lukin, as the Demon, likewise made an excellent impression.

There are many beautiful gems in the score, notably the scene of Tamara and the maidens at the spring, the tenor aria of Prince Sinodal, the soldiers' chorus, and the ballet music.

Although the opera was crudely staged, it created an unusually fine impression. Repetitions of this work will undoubtedly be welcome to New York music lovers. Michael Feveisky conducted.

Aside from the big success achieved by Mme. Koshetz and Mr. Lukin in the leading roles, the cast comprised Nicholas Karlash as Prince Gudal, Vladimir Svetloff as Prince Sinodal, Gregory Ardatoff as the old servant, Efim

Vitis as a messenger, Barbara as the old nurse and Zenia Ershova as the Angel.

"SNEGOUROUTCHKA"

Another work that has been heard frequently this winter was Rimsky-Korsakoff's "Snegouroutchka" which held the boards on Saturday evening, May 13. The title role was well sung by Olga Kasanskaya, and that of Lel by Valentina Valentinova. Especially good was the work of Bobylka (Barbara Losieva) and Bobyl (Nicholas Kosloff); they looked the part and played it with true peasant crudity. Sophie Osipova, as Koupava, was heard to good advantage. Vladimir Radoeff was a handsome Mizgir, singing and acting the role in commendable fashion. Vladimir Daniloff likewise deserves special praise for his work as the Czar. Others in the cast were David Tulchinoff as Bermiata, Efim Vitis and Gregory Ardatoff as the heralds. Eugene Fuerst conducted with skill, keeping his forces well in hand at all times.

Samuel Selwitz Opens Managerial Offices in Chicago

Samuel Selwitz, a Russian by birth, but American by adoption, has opened offices in Chicago, at 1512 S. Trumbull Avenue, as a manager of musical artists. Having always been interested in musical activities, Mr. Selwitz has always had an ambition to bring to the public inspired and excellent artists—especially great artists who are little



SAMUEL SELWITZ,
manager of musical artists.

known in the United States, although well known in Europe. Some of the artists Mr. Selwitz is interested in are Bogumil Sykora, a prominent Russian cellist, who took Europe by storm with his personality and artistic equipment, and who has given many concerts and recitals in New York, Chicago and many other big cities in the United States; Paul Vinogradoff, Russian pianist, laureate of the Moscow Imperial Conservatory, who is on his way to America from Europe with some of the highest honors ever accorded a pianist, and Arthur Hess, said to be the world's highest tenor, well known in Europe and the Eastern States of the United States, and who has achieved a great success in concert and recital, being credited by Senior Moskagnis and the late Caruso as the highest tenor in the world. Other artists under Mr. Selwitz' management will be announced later.

R. E. Johnston's Attractions

R. E. Johnston, who has as associates Lulu G. Breid and Paul Longone, announces the following list of artists for the coming season: Tetrazzini, Tita Ruffo, Rosa Raisa, Giacomo Rimini, Gigli, De Luca, John Charles Thomas, Joseph Hislop, Anna Fitziu, Cyrena Van Gordon, Evelyn Scottney, Erwin Nyiregyhazi, Raoul Vidas, Edward Lankow, Tina Filippini, Robert Ringling, Rudolph Bochco, Clara Deeks, Paul Ryman, Suzanne Keener, Marie Saville, Caroline Pulliam, Lucile Orrell. He will also again direct the Biltmore Friday Morning Musicales.

Another Brady Pupil to Enter Concert Field

Leone Kruse, dramatic soprano, formerly a pupil of Karlton Hackett, of Chicago, and for the last three years



LEONE KRUSE,
dramatic soprano.

a pupil of William S. Brady, will be presented in concerts by M. H. Hanson next season. Miss Kruse will be another product of the Brady studios to enter the concert field. Other pupils from the same studio now prominently before the public include Carolina Lazzari, Kathryn Meisle, John Steel and Marcella Craft.

Mr. Brady will spend the period of June 26 to July 22 at the American Conservatory of Music in Chicago, where he will conduct a master class in singing.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

DOING THE WRONG THING

A Few Common Errors in Classroom Procedure and Suggested Methods for Improvement

One of the most common and yet fatal errors in the presentation of any method of instruction is to do the wrong thing in order to impress upon the minds of pupils the right thing. Unfortunately, this error is perhaps more common to music teaching than to other subjects. What would not be tolerated as method instruction in other subjects has been excused in music on the grounds of experimentation or the importance of impressing the relative difference of time or rhythm. We have known honest but poorly informed people attempting to teach music to children through the medium of interval recognition. Let it be understood that the proper way to teach music is through music, and not through a distorted analysis of any part of a melody, a rhythm or a method!

Another common error is the assumption that it is always necessary to teach in order that the child might learn. Frequently it is much more effective to stop teaching and give the child an opportunity to learn. Of course, it is understood that what we have characterized as teaching is largely meaningless chatter on the part of the persons who are called "teachers," because no one has yet properly labeled them.

THE TWO METHODS OF APPROACH.

The opposite methods of instruction, namely, the deductive and inductive, have their proper meaning in education. In music education, however, we can not successfully start from the particular and reason to the general. When we stated above that the proper way to teach music was through music, the meaning was clear. Good music must be sung, played, and heard for a long time before the parts which make up the consistent whole are analyzed and studied. The two essential divisions of music are (1) tone, and (2) rhythm. It is not practical to separate these two because each is necessary to the development of the other. Yet, in some systems of instruction a great deal of time is used in discussing tonal relations, apart from the actual problem of singing, and the same is true in rhythm. Certain rhythmic figures, particularly those which occur frequently in music writing, should be drilled mechanically, apart from any musical setting, and this may also be true of certain groups of intervals.

But it is not the accepted opinion that this scheme should be abused and that the whole system of constructive teaching and sympathetic approach should be lost in an effort to impose personal teaching habits on a group of unsuspecting pupils.

THE PROBLEM OF TONE.

Perhaps in this particular the greatest sins are committed. Impractical and isolated tone groups are given to children to be drilled and memorized apart from the actual problem of doing the complete task. A defense is then built up by the teacher to the effect that it is important to know intervals, and to be able to sing them without hesitancy. Strange as it may seem, a class trained in this way not only fails in the learning of intervals, but also is usually lacking in ability to respond to any musical impetus. Learning intervals through the medium of song may also have its weak side, but the weakness is multiple strength by comparison with the other system. The impression we are trying to make in school teaching is that of a warm response from within the child, and not a parrot-like reaction to questioning.

THE PROBLEM OF RHYTHM.

Here again we find a wide variation of opinion. The problems are perhaps easier of approach, because of the sense of feeling involved. Rhythmic study, more easily than tonal study, can be articulated with the child's own experience. Assume for a moment that we approach the study of rhythm from the standpoint of a complete study, that is, take any problem as it occurs rather than delay the various figures from term to term. At first thought it may seem inadvisable; but it is not true that practically every so-called new figure has been sung and sung correctly through the medium of a rote song. The problem then becomes that of training the eye to recognize the various figures as they occur in song. The principle of teaching applied here is practically the same as the observation method of music instruction. It has been our misfortune to observe teachers, who, in order to correct a mistake in rhythm, have drilled the error for at least twenty minutes in the hope of having the class discover the mistake for themselves. At the end of twenty minutes the class was quite able to do the thing incorrectly. Nothing is gained by such a procedure. When errors of this kind are made it is far better to correct the class, even by imitation—have the thing correctly done, and then analyze it later on. The successful teacher will approach the problem from this standpoint. There are so many who are afraid to tell the pupils what to do, and under the false impression that they are teaching, proceed with volumes of useless information which means nothing and produces nothing.

The lesson is this: Avoid unnecessary conversation or discussion during a lesson! Do not do the wrong thing in order to get the right thing! Make all your instruction positive and to the point.

"No Finer Recital Artist to be Heard"

Reinold Werrenrath sang his first out-of-town concert on April 22, in Rochester, N. Y., since his recent protracted illness, and earned from the Rochester Herald critic: "One has no hesitation in saying that there is now no finer recital artist to be heard." He further says: "Mr. Werrenrath has definitely become one of those singers whose appearance means something of real musical value to any community. His voice is of beautiful texture and his method of delivery and his mastery of the technic of singing an education."

The Rochester Democrat and Chronicle stated that: "An audience which filled Convention Hall heard a concert of thrilling quality by Reinold Werrenrath, the young American baritone, whose following in Rochester grows larger each year and more demonstrative. It was a concert that was marked by singing of rare beauty and cumulative enthusiasm on the part of the audience. Mr. Werrenrath grows steadily in artistic power. His voice is always clear and true, resonant and full of beauty. The manner in which Mr. Werrenrath sings, his absolute and unflinching control of his voice, his breathing, his perfect enunciation, his phrasing and his general charm of manner—all of these things enter into the making of him one of the deservedly popular singers of the day. Mr. Werrenrath has uncanny ability in the interpretation of songs. Already his name is irrevocably connected with quite a long list of worth-while songs which have become familiar, in their inimitable Werrenrath interpretation."

Rachel Allabach Endorses Florio's Teaching

Rachel Allabach, the Toledo coloratura soprano, in K.W.K., a magazine known in that vicinity under the title of "Experiences of a Singer," wrote the following little article in which she referred to her only teacher, M. E. Florio:

"When I started studying singing I asked my professor whether it was worth while to take it up at all. I sang when I was a child and was well received. But without a scientific knowledge of tone production, as time progressed I became discouraged.

Before I studied or became interested in the art I thought a voice or singing was very much like a machine; all you had to do was to start!"

I never realized the technic necessary nor the sacrifices one must make to obtain results. I'll not go very much into details, for one has to avoid the danger of thinking too much about MY throat—MY music—and becoming all wrapped up in MY time—MY publicity—MY pictures—MY exercise—MY concerts—and all MY interests! It is most important to watch this selfish point of view and not let it get the best of us. It is liable to produce the wrong kind of temperament.

I have been fortunate and proud to have a teacher who not only sang the leading tenor roles at La Scala, the most critical opera

house in the world, but who had a thorough musical education including even such details as the hieroglyphic sign music of twenty-five or thirty centuries ago, and this characteristic of his thoroughness is just as apparent in all branches of his training.

I have learned from artists with whom I have talked that he is almost alone among modern teachers the world over in his standards of bel canto teaching.

All of my success is due to his capable instruction and I am most grateful. Whenever I appear before a representative Toledo audience I feel a kind welcoming spirit. If I could only thank every individual and tell them how much I appreciate their interest—especially the patrons and patronesses for my concerts! They have been most encouraging and responsive.

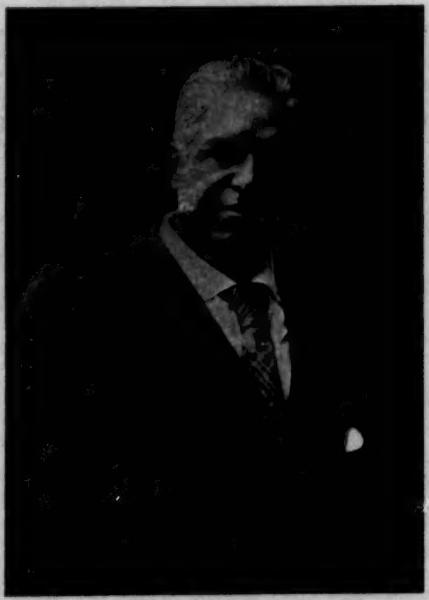
Breathing and Singing

In talking with Maestro Isidore Braggiotti, the celebrated Florentine singing master, who now has studios in Boston and New York, we asked him if he thought that correct breathing was one of the most important assets to the singer.

"Certainly," said the maestro, "breathing is to the singer what the motor is to the automobile. Without a good, steady, powerful motor, your automobile cannot go well, nor can it go steadily, but if you have your steering gear out of order you are liable to run into the first tree notwithstanding the fact that you may have the finest motor in the country. The steering gear would correspond to the placement of the voice, and if the voice is not properly placed, no matter how perfect the breathing may be, it will be impossible to produce a really perfect tone."

"Battistini, one of the greatest singers and artists of our day, impresses one at once by the steady, regular flow of his perfectly managed breath, but were his voice unplaced, the beautiful, round, musical quality of his every tone would be absolutely lacking."

"The great singers of the past generation—Patti, Nilsson, Scalchi, Rubini, Mario, Grisi, Lucca, Brignoli, Lablache, etc., had their voices most beautifully placed before they seriously considered the question of breathing. They



ISIDORE BRAGGIOTTI,
Florentine singing master.

breathed naturally but deeply while they were studying to place their voices, and then as they became more matured in their singing, they added intensity and regularity to their breathing until they finally perfected the art. When the great tenor Rubini sang, they say that his breath seemed endless, and that the public could hardly ever see him breathe.

"I can never forget hearing the great duet of 'Semiramide,' sung by Patti and Scalchi, the great contralto, and being tremendously impressed by the extraordinary breath control and capacity of these two stupendous artists."

"Curiously enough, correct diaphragmatic breathing is absolutely neglected in America. It is not taught in the schools or colleges, not even do the professors of gymnastics employ this mode of breathing. It is a great pity, for it is the normal way of breathing, and is the only mode of breathing that fills the lower part of the lungs and allows them to develop in their totality."

"The Hindus make a great point of their breathing, especially in their cures and in their various religious exercises."

"If we were taught in America to breathe properly in our schools, colleges and gymnasiums, there would be less lung disease, less pneumonia, and great singers would be cropping out from every town. Children are taught to speak French, draw, dance, play the piano, etc., but the most important thing of all is conspicuously left out—correct breathing."

F.

Hempel Thrills Ripon

Appended is a copy of a telegram, dated May 2, received by the management of Frieda Hempel from Samuel N. Pickard, manager of Ripon, Wis. As the telegram speaks for itself no further comment is necessary:

Frieda Hempel thrilled wildly enthusiastic audience that filled auditorium to capacity last night. Forced to respond to many encores. Program beautifully rendered, exquisite voice, charming personality. Hempel surely world's greatest soprano. Concert will long be remembered here. Many requests for return engagement here next year. Many congratulations. Best regards.

Sibyl Sammis-MacDermid's Dates

Sibyl Sammis-MacDermid gave the eighth and last for this season of her intimate recitals, Sunday afternoon, April 23, singing songs and arias by Beethoven, Handel, Hue, Charpentier and closing with a group of her husband's songs. On April 26 she gave a recital in Asheville, N. C.

GRETA MASSON



Soprano

"Miss Masson revealed a beautiful voice, temperament and intelligence. Her work proved to be musicianly, and it carried with it a fascinating spontaneity."—Detroit Journal.

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BUDAPEST HEARS PREMIERE OF NEW DOHNANYI OPERA

"The Tower of Vojjode," Carefully Prepared, Is Given Fine Performance—Fine Cast—Ovations for All—The Story of the Opera

Budapest, April 10.—The première of Dohnanyi's opera, "The Tower of the Vojjode," carefully prepared with a double cast, took place late in March. It was an outstanding event in the musical life of Budapest, and of all Hungary. The plot is laid in the legendary age of that part of Hungary which the Treaty of Trianon has rent from the motherland, that is, the "Szekely" in Transsylvania, and may therefore count on the interest of every Hungarian in advance. Secondly, it marks a new stage in Dohnanyi's development as a composer. He, whose piano and chamber music as well as symphonic works, are well known throughout the world, and whose beginning is rooted in that school of German music most remote from opera (Beethoven, Schumann, Brahms, whose interpreter he is above all), has nevertheless revealed theatrical leanings in his successful pantomime "The Veil of Pierrette," with words by A. Schmitzler.

THE LEGENDARY PLOT.

Now he comes to us as a writer of operas capable of making himself heard. The book was written by Hanns Heinz Ewers. The legend of the tower that cannot be built until a living human being is walled up in it, is one known to nearly all the races of Eastern Europe. The Albanian setting originally chosen by Ewers was turned into a Hungarian one by Dohnanyi. The mountain sprite demanding the sacrifice informs the despairing chieftain and warriors of the Szekely that the tower he proposes to raise up against intruders will only be efficacious if the first woman that appears to him in the morning is walled into it. The men, including the prince's two sons, swear to keep this demand a secret and to leave the rest to fate. But the older son, Kund, breaks the oath to save his wife Emelka, who loves his brother Tarjan instead of himself. She manages to bring it to pass that Tarjan's wife, Iva, is the first to appear at the tower in the morning. In an affecting scene she is immured by the woywode, who overcomes his feelings to save his country. But the punishment follows hot-foot. Emelka's sin is revealed by Kund, who falls in battle and Tarjan kills her at the base of the tower at a time when the entire army, pressed by the enemy, is faint with thirst. At the moment of her death a miracle happens: a stream of water bursts from the rocks, "The Tears of Iva," and saves the warriors from perishing of thirst. The country is thereupon freed of the foe. All in all a scenario not without several naiivities of the older romantic opera type, but well put together and very effective.

THE MUSIC.

Without tying himself down to any one certain system of stage music, Dohnanyi makes use of all means the dramatic situation may temporarily demand. Every grade of verbal expression is to be found, from the spoken word with its melodramatic accompaniment to the complete song melody, and this continuous mixture and imperceptible merging of different forms of expression are the new and striking characteristics of the work. Dohnanyi is most successful in convincing us that the spoken word, recitative aria and lied are exactly correct in the places he uses them.

His music also has the quality of characterizing persons and action to a striking degree. Yet it is not rendered subordinate to things dramatic, but lives its own life and at intervals concentrates in independent numbers that could live their own existence outside of the opera proper. The musical material is of a pure and refined eclecticism and in its subdued Hungarian setting presents us with delicate tonal colorings. The orchestra, equipped with all modern means as it is, is treated with masterly reticence and discretion, and never overpowers the vocalists, who can give to every word and every nuance the importance they merit. The entity presented by the whole, an uncommon happening in operatic music, reveals the master hand of the symphonist.

AN EXCELLENT PERFORMANCE.

The production marks an event in the annals of the Budapest opera. During the last few sad years of collapse, the opera simply vegetated in order to maintain its existence. This is the first performance for many dreary years that suffices for our higher artistic yearnings. The fact that the composer took a lively interest in the rehearsals was a determining factor towards this end. General Music Director Kerner conducted with much verve and artistic force. The stage management was in the hands of Alexander Hevesi of the National Theater, who had been invited to assist and who even succeeded in infusing life into the chorus. The decorations and costumes were as good as the material distress of the country permitted, but with good will and taste much can be made out of little.

Mmes. Medek, Marschalko, Budanovits and Nemethy excelled in the principal roles, worthily partnered by Messrs. Venczel, Dr. Szekelyhid, Farkas, Gabor, Pilinsky, to mention only the chief members of the large cast. Composer and performers met with tremendous ovations and had to appear again and again.

ZOLTAN KODOLY.

Mme. Rio's Pupils Score Successes

May Hughes, one of the artist pupils of Anita Rio, sang at the Easter service in the largest Catholic Church in Mount Vernon, being heard in the "Inflammatus" from the "Stabat Mater" and the "Regina Coeli." This appearance resulted in a concert engagement for Miss Hughes. A member of the Edison firm who heard her at this service secured her to make records for that organization, her voice being of unusual quality and well produced.

Marion Campbell of Columbus, Ohio, is scheduled to give a song recital at Jamaica, L. I. Her voice is remarkable for its range; she reaches the G above high C with ease.

Verne Shaff, another artist from the Rio studios, was with the "Chocolate Soldier Company" all winter, and scored a splendid success.

Hilda Steiner sang with the "Wild Cat" Company. She will appear in New York on Broadway in one of the summer productions.

Arthur Morris, baritone, will sail for Europe and while abroad will give a song recital in London.

Tenors are well represented at Mme. Rio's studio, four of them being ready for debuts—Roy Collins, Kinney Plank of Columbus, Thomas Green and Thomas Hughes. Edna Heiman, a sixteen year old student of this pedagogue, was scheduled to make her debut at the Astor Hotel



ANITA RIO,
vocal teacher.

May 10. She already has had an offer to understudy in one of the coming productions.

Florence Ring, Maud Major and Margaret Frank will accompany Mme. Rio to Europe next year.

This pedagogue will close her New York studio on June 2 when she will go to Lyme, Conn., where she has taken a house for the summer.

Fine Recital by Boghetti Pupils

Four pupils of Giuseppe Boghetti gave a recital at his Philadelphia studio on the afternoon of April 29, and reflected much credit upon their able mentor. The first group was presented by Paul Swope and included "Il Lacerato Spirito" ("Simon Boccanegra"), Verdi; "A Song of Joy," Douty, and "Ella giammai m'amo" ("Don Carlos"). Mr. Swope is a bass baritone who gives promise of a bright future, for he sings with considerable taste and understanding. Jacob Sternberg possesses a virile tenor voice and much interpretative ability. He was heard in "Senito nel core," Scarlatti; "E luce van le stelle" ("Tosca"), Puccini, and "I Did Not Know," Vanderpool.

Marian Anderson was the third artist to appear on the program, and, as is usual with her, created an excellent impression. Hers is a warm contralto voice and she puts genuine feeling into everything she does. William Forman closed the program and his rich baritone voice was much

enjoyed in "Pieta Signor," Stradella; "A Lament," Borodin; "Brindisi" ("Hamlet"), Ambroise-Thomas. Mary Miller Mount was at the piano and gave artistic support to each of the four artists.

Benjamin School Presents "Chinese Lantern"

The Dramatic Art Class of the Benjamin School for Girls presented an exceptionally fine performance of Housman's "The Chinese Lantern" at the Maxine Elliott Theater on the evening of May 7. There were some very catchy songs in the play, all of which were artistically sung, and the scenery and costuming were effective. The cast was an all around good one, but special mention should be made of the excellent work done by Dorothy Gomprecht as Mee-Mee, D. Fields as Tikipu, and S. Levin as Josi-Mosi. Other characters in the play were the Misses Ginsburg, Cohen, Berger, Garfunkel, Polytinsky, Felsenthal, Kaufman, Piermont, Felsenstein, Finkelstein, Mirsky, Miller and Blumenthal. The play was under the direction of Louise Thornton and Herbert Fields, and the music and songs were written by Richard Rogers, who also directed the orchestra.

Two Dudley Buck Artists in Recital

Ella Good, one of the many artist pupils of Dudley Buck, gave much enjoyment with her rich voice when she sang operatic arias and songs at the musicale given at the home of Mrs. George William Baker in Brooklyn on the afternoon of May 3.

Mrs. Harry E. Ziegendorf, another artist pupil of Mr. Buck, recently presented a delightful program at the Hotel Taylor, Allentown, Pa. In reviewing the recital the critic of the Allentown Morning Call stated that many nice things can be said about her voice, her charm and her versatility, but one of the very happiest things about her public appearance is that she knows what will please an audience and how to give it to them.

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—Philadelphia Inquirer.

SEATTLE

Here is a youngster whose fine virtuosity is out of proportion to his years—and stature. He achieves a hauntingly lovely tone, smooth, rich and vibrant in its legato and crisp and sparkling when devoted to pyrotechnic display. He is a young marvel.—Seattle Daily Times.

INDIANAPOLIS

Jacobinoff's visit here is long to be remembered. The very feeling and heart of his pieces are felt in the notes which reach the audience.

—Indianapolis Times.

TACOMA

Jacobinoff bids fair to become admitted to the select few by virtue of his mastery of the violin.—Tacoma Daily Times.

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A FEW COMMENTS:

The audience fairly went wild over some of the stirring numbers, thrilled by waves of harmony.—*Herald*.

The audience of twenty thousand was made up of all classes. Many who stopped but to hear one piece remained for the whole program—and there was a reason.—*Saturday Night*.

A fine band—full-toned and well balanced.—*Star*. Musicians of eminent ability, artistic ensemble, freshness, depth and imagination.—*Globe*.

An undoubtedly success; encores were continually demanded and generously granted.—*Mail*.

Truly delightful.—*Musical Canada*.

The body of tone is excellent, the quality of the woodwinds especially round, the usual harshness of the reeds of a military band being entirely absent.—*World*.

Applause of an enthusiastic nature was the rule, and the Irish won many admirers.—*News*.



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Present Day France

[No one could be better qualified than Mrs. Robinson-Duff, the eminent vocal teacher, to speak of conditions in present-day France, especially with regard to what is known as "atmosphere." The address printed below was read by Mrs. Robinson-Duff at an open forum held at the Fifty-eighth Street branch of the New York Public Library and presided over by Dr. Noble, custodian of the Juilliard Foundation. It contains so much absolute truth about Europe—and what is here said probably may be justly applied to the rest of Europe as well—that the Musical Courier has obtained Mrs. Robinson-Duff's permission to present it to its readers.—The Editor.]

I feel quite inadequate to the task you have asked of me, and my devotion and gratitude to the country from which I have received such inspiration and help, makes it doubly hard to define clearly the sad impression which France and her art left upon me last summer.

Previous to the war I had lived in Paris for over twenty years, and at a moment when that country was rich in



MRS. ROBINSON-DUFF,
vocal teacher.

men and women whose contributions to music, art and literature challenged the world.

It has, perhaps, not been the good fortune of all to meet the geniuses of this world in their own familiar haunts. My life seems to have carried me far beyond the prosaic existence of my New England girlhood, and brought me into the delightful salons of the Old World whose presiding spirits have been beacon lights. I only wish it lay within my power to bridge the years, and give to the aspiring student of today some of the musical joys I have had in the great French capital. I can truthfully say with dear Mme. Viardot, "That I do not regret growing old, but I do regret that my younger friends have not had the artistic delights that I have enjoyed." It all seems to me like a chain, and if a link is missing the understanding is less perfect.

I was peculiarly fortunate in having as my friend and counselor Miss Fanny Reed (a great artist herself). Although her great gifts were never dedicated to public use, she had an international reputation as a great artist, and was said to be the only American woman who ever had a real salon in Paris and it was in her house that I met the celebrities who made the last epoch so brilliant—Gounod, Massenet, Saint-Saëns, Lalo, Debussy, Faure, Bemberg, Reynaldo Hahn, and countless other minor lights.

The opera was in all its glory, and the Opera-Comique was world renowned for its exquisite art and loyalty to traditions. Massenet, Saint-Saëns, Debussy, Charpentier and many others were constantly creating, and the doors of the two houses were thrown open to produce and glorify their works. I say "glorify" because I sincerely believe that art was approached with such sincerity and reverence that performers gave the very best they had to give and any deviation from tradition was at once rebuked. I have a very vivid example of the present-day attitude of the artist toward tradition. I was present at the première of Charpentier's *chef d'œuvre*, "Louise" was simply dressed as a midinette, and in the scene on Montmartre, when they come to crown her, she wore a little figured muslin frock, and Julian was not yet divorced from the flowing tie and artist's hat. I must confess that when I see the Louise of today dressed in silks and satins, and Julian in a modern business suit, fedora hat, and carrying a quite up-to-date gold-headed cane, one is obliged to employ a great deal of imagination to recreate Charpentier's "Louise."

I have always had such reverence for art as the composer and writer intended it, and have been privileged to assist at the creation of so many of the great works of the past decade that I may possibly be prejudiced. Last spring I went back to Paris, took a furnished apartment on the rue de Rivoli (just across from the jardin des Tuilleries), and determined, if possible, to find some of the artistic atmosphere which had so deeply influenced my earlier years. I immediately gave a musicale to some eight people, representing all that was best in the musical, artistic and fashionable world of the day. Thus being put in touch with my old milieu I looked in vain for the life I had known before the war. I went to the Opera, to the Opera-Comique, concerts and theater, and with the

exception of the Comédie Française, I found a lack and came away unhappy and troubled. When I talked with my French friends they admitted that it was true that all art in France was at a very low ebb, due undoubtedly to the great suffering of the French people. Not only was the new generation completely wiped out, but also many of the older men and women had died from grief or over-work.

Another reason for the change is accredited to the fact that during the war, when the soldiers came back from the front, they had to be entertained and the theaters had to take any available artist, and the public since has accepted a lower standard. Another very potent reason given is that America is responsible for the present decadence in the musical life, the lure of the American dollar having brought all that was best to this country, where we have commercialized art, and robbed them of their birth-right.

New York is, unquestionably, the music center of the world today, and students are returning from France to study here. Several people, whom I personally know, have done so. In my opinion, all the technical work should be done in this country, where you not only can have the best of teaching but also at the same time you can hear the great artists and have an abundance of riches to choose from in all its branches. America has now arrived at a place in her cultural development where we shall more and more express our own idiom, and those who do not reach the heights will owe it to a certain snobbism or lack of belief in our power to create, untrammeled by false ideas. We have civilization, and are fast approaching culture. We have youth and its attendant courage. We have ideals and ideas, and why should they not be wrought into music as well as into commerce? I believe it is up to the young generation of Americans to be the standard bearers.

In reply to your question as to whether students should go to Europe or not, I am emphatically of the opinion that they should, even if only for six months' time. The subtle charm and grace which one finds in France is very beautiful, it is a great education and enhances one's power to color and to give to his or her art. The finesse of the French school is incomparable, and the artist who lacks the touch of Old World life is certainly less well fitted for a career than he who has drunk from its inexhaustible fountains. Individuals of today may be made of poorer stuff, but the lives of the great live on forever, and Paris with its glorious beauty is still there, and all who enter its portals may well rejoice and be grateful.

SARAH ROBINSON-DUFF.

A Tribute to Mme. Soder-Hueck's Vocal Art

The following letter from Bernard Schram, cantor-tenor of the Washington Heights Synagogue, has been received by Mme. Soder-Hueck, the vocal authority and coach, who has produced so many successful concert and opera singers: "I am sure you will be pleased to know that I have made a great success at the banquet. I owe it all to you, Madam, as it is due to your great method of voice placement and wonderful teaching of the Bel Canto method. I've expressed my gratitude to you many times, but to write it makes me feel happier. It is now that I realize that my study with other teachers was just a waste of many years. People used to say I had a naturally good voice, but never have they said that my voice was well placed and that I sing correctly and artistically. At this great banquet when about two thousand people were present, of which about fifty leading cantors and rabbis just marveled at my voice and in their speeches compared me with the late Caruso. The following evening, I sang at a big mass meeting of Zionists, where Mr. Untermeyer, Sokoloff, Colonel Patterson, Mrs. Gottchale, and many more notables were present, the same praise reigned. I feel it is my duty to let every one know that I think you to be a super-voice builder and the most sincere teacher on the continent."

Mr. Schram, who joined the Soder-Hueck pupils last winter, devoted all his free time to study under her and has already undergone a wonderful change and improvement in his voice.

Possessed of an unusually lovely voice, but hampered then by throatiness and a strained manner of singing, Mr.



BERNARD SCHRAM,
cantor-tenor.

Schram now enjoys much more ease in delivery and a brilliancy of tone throughout his register. Mme. Soder-Hueck predicts a future for him, as he is a real lyric opera tenor, she believes.

From June 15 to August 10, Mme. Soder-Hueck will hold summer master classes at her Metropolitan Opera House studios and already the enrollment is promising for a busy season.

Swedish Tenor Sings Turner-Maley Song

Samuel Ljungqvist, the Swedish tenor, whose concert from the WJZ radio station resulted in a second one on April 29, sang among other numbers "In a Little Town Nearby," by Florence Turner-Maley. The song is written to a poem by Amy Ashmore Clark, whose songs are also popular.

Picchi's Metropolitan Engagement

Italo Picchi was inadvertently referred to as a comprimario bass in an announcement in last week's issue of his engagement for the Metropolitan Opera next winter. Mr. Picchi has been signed as one of the regular basses of the company.

ETHEL GROW

Contralto



The singer's versatility made her capable of expressing all shades of emotion through the medium of her songs and of pleasing an audience at once critical and appreciative. —*N. Y. Morning Telegraph*, Feb. 1, 1922.

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MUSIC WEEK IN SCHOOLS HAS BRILLIANT FINALE

Special Performance at the Capitol Theater, Arranged by S. L. Rothafel, Thrills the Enthusiastic and Responsive Audience

Music Week in the public schools of New York City was celebrated with real enthusiasm and devotion to the idea. Each school held a special music assembly during the week. The Music Memory Contest preparation received an added impetus, and the high school orchestra contests, three in number, were held before large audiences of pupils and parents.

As a fitting climax Mr. Rothafel arranged a delightful program at the Capitol Theater Saturday morning, May 6, and invited fifty-five hundred pupils to participate. Otto H. Kahn awarded the prizes for the essay and orchestra contests. The first prize in the essay contest, "Music Appreciation from the Standpoint of a High School Student," was won by Elmer Kleefeld, of Bryant High School, and the second prize by Celia Antopolski, of Girls' Commercial. The first prize in the Boys' High School Orchestra Contest was won by Boys' High School of Brooklyn. The Girls' High School Contest was won by Washington Irving High School, and the mixed high school by Erasmus Hall of Brooklyn.

A particularly brilliant feature of the morning was the demonstration by Mr. Rothafel of "The Relation of Light to Music." The selection was the finale of the overture to "Tannhäuser." The music started softly and the house was almost in darkness. Gradually the light increased with the volume of sound, and the finale disclosed the theater in a burst of golden light. The enthusiasm of the juvenile audience knew no bounds, and Mr. Rothafel expressed great delight at the response. George H. Gartlan, director of music in the public schools, acted as chairman, and Dr. Shimer, Associate Superintendent of Schools, delivered the address of welcome. The program was as follows:

Marion Carley and Willem Durieux Joint Recital

The Arts Assembly presented Marion Carley, pianist, and Willem Durieux, cellist, in an interesting joint recital, May 8, in the Magna Chordia Chambers, 10 East Forty-fourth street. Both artists pleased immensely, particularly Miss Carley who made a deep impression on her listeners. She has excellent technic, and displayed splendid interpretative ability. The program was as follows:

Sonata for Cello and Piano, A major.....	Beethoven
Bourree.....	Miss Carley and Mr. Durieux
Etude—E major.....	Bach
Scherzo.....	Chopin
Variations Symphoniques.....	Boellmann
Chant d'Amour.....	Mr. Durieux
Menuet.....	Stojowski
Concert Etude.....	Ravel
Apres un Reve.....	Fauré
Spanish Dance.....	Granados
At the Fountain.....	Davidoff
	Mr. Durieux

Tito Schipa Appointed Police Captain

On May 13, Tito Schipa, tenor of the Chicago Opera, and his wife, sailed for Europe on board the Olympic. Prior to

going to his villa in Italy, Mr. Schipa will give some concerts in Spain. The rest of the summer will be spent in recreation and hunting and, except for a couple of benefit concerts for the poor children of Italy, he will do no singing.

Mr. Schipa will return to America some time in August so as to begin work on some duets with Mme. Galli-Curci for the Victor Talking Machine Company. His managers, Evans & Salter, have booked him for a large number of concerts for next season. Prior to his departure, Mr. Schipa was appointed a captain of the Police by Commissioner Enright, succeeding the late Enrico Caruso who was similarly honored.

Bunchuk and Klotz Give Program

Yasha Bunchuk, cellist, assisted by Maude Klotz, soprano, appeared in recital at the Wurlitzer Auditorium, May 13. Mr. Bunchuk displayed in the Ecless sonata a pleasing style, fluent technic and a firm, broad tone. His shorter numbers also were interpreted feelingly, the deep, resonant tones of the cello giving effective color and atmosphere. Miss Klotz revealed a soprano voice of lovely, sympathetic quality, the tones being warm and well produced in the lower register, as well as in the upper reaches. Her high pianissimo tones are especially effective. She sings artistically and her interpretations are refined and sincere. Her diction is clear, whether it be English, French or German. "D'une Prison," by Hahn, was given with fine, subtle expression, and the dramatic possibilities of "Over the Steppe" and "Die Lorelei," while not overdone, were not lost. Stern's "Spring" served to show the flexibility of her voice—her coloratura work. Strauss' "Zueignung" was perhaps the best of her songs. Walter Kiesewetter accompanied at the piano. The auditorium was filled with an appreciative audience.

The following program was presented:

Cello:	Sonata (XVII Century).....	Ecless
	French Songs—	
	Ouvre Tes Yeux Bleus.....	Massenet
	L'Heure Exquise.....	Hahn
	D'une Prison.....	Hahn
	plaisir d'Amour.....	Martini
	Bergère Légeré.....	McKerlin
Cello:	Serenade Melancolique.....	Tchaikowsky-Bunchuk
	English Songs—	
	Over the Steppe.....	Gretchaninoff
	Plague of Love.....	Dr. Arne
	Little Gray Dove.....	Saar
	Waters of Minnetonka.....	Lieurance
	Spring.....	Stern
Cello:	Chanson Trieste.....	Kalinikoff
	Oriental.....	Rachmaninoff
	Serenade Espagnole.....	Glazounoff
	German Songs—	
	Der Gärtner.....	Kahn
	Wir Wandelten.....	Brahms
	Die Lorelei.....	Liszt
	Zueignung.....	Strauss
Cello:	Kol-Nidrei.....	Bruch
	Cry of Israel.....	Bunchuk

New York Madrigal Club Gives Concert

The fourth private concert of the New York Madrigal Club was given on April 28 at the Hotel McAlpin. The chorus, which is composed of twenty-five young women from

the studios of Marguerite Potter, sang with lovely tone and finished interpretation. It was by far the best work the organization has done. Assisting the club were Elinor Warren, pianist, and J. Steel Jamison, both of whom were enthusiastically received by the large audience. Elizabeth Ingalls and Lillian Markowitz, members of the chorus, had solo groups, and their artistic work was indeed a credit to their teacher. The club sang nine numbers and American composers were well represented. John Prindle Scott was present to hear "The Old Road," and Ralph Cox his "Peggy." Dancing followed the program.

Helen Fogel a "Wonder-Child" Pianist

This is the day of the "wonder-child." Children are no longer content with bedtime stories but insist upon discussing sociological and philosophical questions instead.



HELEN FOGEL

This has its counterpart in the music world, as wee, little, eight-year-old Helen Fogel, whom Manfred Malkin presented in a piano recital at the Malkin Music School, demonstrated on May 6. Little Helen aims for the crispness of a Gabrilowitsch, the musicianship of a Bauer, and the pianism of a Hofmann, all rolled into one, plus her own charming individuality. She played Mozart and Handel with such fresh naivete as only a delightful child can interpret these masters; her arpeggios, trills and beautiful legato were a joy to the listener. To be more explicit, little eight-year old Helen Fogel gave joy such as one experiences on hearing difficulties tossed off with ease and nonchalance. Her nuances, evenness of tone, pedaling and strength were those of a mature artist. Helen Fogel has a bright career before her, and in the hands of Mr. Malkin one can expect before long to see her rank as a foremost wonder-child.

Her recital at the Malkin School was so successful that she will give another at Washington Irving High School, Sixteenth street and Irving Place, Sunday afternoon, May 21. Admission is free.

Samoiloff Artist Sings at White House

Vladimir Dubinsky, baritone of the Petrograd Opera Company, who is studying with Lazar S. Samoiloff, the well known New York vocal teacher, was heard in a recital at the White House May 3. Mr. Dubinsky sang "Bells" (Tasskin), "At the Ball" (Tschaikowsky), "Serenade of Don Juan" (Napravnik), "The Ideal" (Tosti), "O, Belle Occhi di Fata" (Denza), "Underneath the Stars" (Spender), and other numbers, to the very evident enjoyment of those present.

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TULSA SCENE OF STATE N. F. M. C. CONVENTION

Interesting Programs Mark Annual Event

Tulsa, Okla., May 8.—The spring festival of music of the Oklahoma State National Federation of Music Clubs, which met in Tulsa, April 17 to 20 inclusive, was an eminent success from every standpoint.

The State organization was the guest of the seven federated music clubs of Tulsa, by whom the visitors were royally entertained. The Tulsa clubs, with their presidents, are as follows: Hyechka Club, Mrs. Fred S. Clinton; Cadman Choral, Mrs. Jay C. Woolsey; Piano Study Club, Margaret Gavin; Tulsa Music Teachers' Association, Josephine Storey-White; Wednesday Morning Musicales, Mrs. P. J. Edwards; Eastern Oklahoma Chapter of the American Guild of Organists, John Knowles Weaver; Tulsa Male Chorus, Dr. H. H. Messimer. On Monday evening, April 17, these clubs entertained with a reception at the home of Mr. and Mrs. W. L. Kistler in Maple Ridge, honoring out-of-town delegates and club representatives, each club being represented by its officers.

On Tuesday morning, the convention was formally opened, the sessions being held in the auditorium of the First Christian Church. Mrs. Charles E. Bush, chairman of the Tulsa local Federation Board, presided. The Rev. Meade Dutt, pastor of the Christian Church, gave the invocation. After this the assembly sang "America," with Mrs. E. E. Clulow at the organ. One of the outstanding musical gems of the entire convention was the trio for organ, violin and piano, "Meditation," by George A. Mietzki, with Mrs. Clulow, organist; Mynn Cogswell, violinist, and Eunice Margaret Ringgold, pianist.

Dorothy Beatty, a young singer of McAlester, rendered Ardit's "Love in Springtime." Miss Beatty is a very young singer, not yet eighteen, but her voice is flexible and of lovely quality, and she has every promise of a most successful career.

Other organ numbers were by Mrs. John Kolsted, of the Symphony Club of Sapulpa, and Mrs. Dunn, of the A. G. O. of Tulsa.

At 2:30 p. m. an organ recital in the auditorium of the Christian Church, by the Eastern Oklahoma Chapter of American Guild of Organists, was very much enjoyed. The group played by Mrs. Clulow—Stoughton's "Suite in Fairyland"—"The Enchanted Forest," "Idyl," "March of the Gnomes"—belongs to the school of ultra-modern music, and was most unusual and very attractive. Other numbers were by Esther Handley, of Tulsa, and Frank Saunders, of Okmulgee. Anne Lee Hamilton, soprano, of Shawnee, sang selections from "The Messiah."

In the afternoon, from 4 to 6, Mrs. Domingo C. Acosta, president of the State Federation of Music Clubs, received at her home with the following State officers: Mrs. Dennis H. Wilson, of Miami, first vice-president; Mrs. R. H. Matthews, of McAlester, second vice-president; Mrs. L. R. Darrow, of Tulsa, acting treasurer, and Helen Knowles, of Shawnee, secretary. Mrs. Acosta was further assisted in extending hospitality by her six charming daughters, and the presidents of the federated clubs of Tulsa. A short musical program was given by Monta Cook, coloratura soprano; Mrs. Robert Wood, pianist; Mrs. G. Garabedian, violinist; Charlotte Laughton, ten years old, Italian harp, and little Mary Allen Grimes, six years old, violinist.

In the evening at Convention Hall the Tulsa Male Chorus gave a concert assisted by the Mozart Trio—Mrs. Walter L. Cain, pianist; Harry Salter, violinist, and Ted Warner, cellist. This trio does beautiful work and is becoming well known throughout the Southwest. The chorus, composed of a hundred trained voices, directed by Robert Boice Carson, sang a delightful program. Mrs. Walter L. Cain is the club accompanist.

Wednesday morning, after the invocation by Rev. Rolfe Crum, rector of Trinity Episcopal Church, Tulsa, the meeting was turned over by the State president, Mrs. Acosta, to Mrs. Ned C. Rigsbee and Mrs. W. H. Crowder, chairmen of the State Young Artists' and Junior Contests, and a most interesting program followed. The national rules governing contests were used, and every number given by the contestants was capably rendered. The winners in these contests for young artists were Esta Peayatt, of Tulsa, piano pupil of John Knowles Weaver; Ouida Johnson Gardner, of Claremore, voice pupil of Josephine Storey-White, and William Thompson, of Tulsa, voice pupil of Mrs. H. J. Mugge. In the junior contest the winners were Alice Starkey, of Oklahoma City, piano pupil of Bernice Rice; Dorothy Beatty, of McAlester, voice pupil of Mrs. J. W. McClendon, and Ethel Roop, of Tulsa, violin pupil of H. H. Ryan.

The winners in the contests were given the national emblem as prizes. The Cadman Club of Tulsa had offered an additional prize of \$25 to a Tulsa winner in the junior contest. This was won by Ethel Roop, whose masterful handling of the violin evoked much praise. Esta Peayatt, winner in piano in the Young Artists' Contest, was awarded a scholarship in music by the University of Tulsa. Stimulated by the splendid array of talent shown in these two contests, the Hyechka Club offered cash prizes to Tulsa winners for the next year, as did Dr. and Mrs. Fred Clinton. The Cadman Club duplicated its prize of this year to a Tulsa winner next year.

Mrs. H. H. Hudlow, of McAlester, won the gold medal in composition. She entered a piano number, "Fruehlingshain" ("The Glory of Spring"). Mrs. Hudlow has been blind since early childhood and even with that handicap transcribes all of her manuscripts. Her composition is of rare beauty and strength. The judges in this contest were John Knowles Weaver, of the University of Tulsa, and Mrs. A. W. Hine, organist at Trinity Church, Tulsa. Both judges are composers of no mean reputation.

At the afternoon session, Howard Clarke Davis, extension director of the National Academy of Music, Carnegie Hall, talked on school credits for outside music. He took this occasion to compliment Oklahoma upon the music and musicians included in the Federation programs.

Wednesday night, at Convention Hall, was held the annual festival concert given by representatives of the State clubs. A well balanced musical program was given by the following artists: John Knowles Weaver, organist, Eastern Oklahoma American Guild of Organists, Tulsa; Cadman

Club, directed by Robert Boice Carson; pianists—Patti Adams Schreiner, Tulsa Music Teachers' Association; Mrs. A. H. Thomas, Tulsa Wednesday Morning Musicales; Lillian Dechman, Pianist Club, Oklahoma City; Mrs. J. Walter Beyer, Hyechka Club, Tulsa; vocalists—Virginia Hardy, soprano, Madrigal Club, Enid; Mrs. H. L. Pantel, contralto, Musical Arts Society of Muskogee; Anne Lee Hamilton, soprano, Synthetic Music Club of Shawnee; harp—Mrs. Charles Laughton, Hyechka Club, Tulsa.

On Thursday the Oklahoma State National Federation of Music Clubs' charter was presented by Mrs. Oren Ashton, of Chickasha, chairman of revision of constitution and by-laws, to the assembly for revision. The most important change made was one suggested by the president, Mrs. Acosta, and altering the election from the odd to the even years. This was done that the administration might have a year of work before and a year of work after the biennial meeting in which to make and carry out plans.

The election of officers was presaged by the emphatic announcement of Mrs. Acosta, State president, that she would not be a candidate for re-election. Mrs. Dennis H. Wilson, of Miami, was chosen as State president; Mrs. R. H. Matthews, of McAlester, first vice-president; Mrs. Emerson Farris, of Oklahoma City, second vice-president; Mrs. Everett Kruger, of Ardmore, secretary; Mrs. W. S. Grimes, of Miami, corresponding secretary; Mrs. J. B. Peacock, of Tulsa, treasurer, and Mrs. Oren Ashton, of Chickasha, parliamentarian.

Mrs. Acosta has been untiring in her efforts to raise the standard of music and of national ethics in the State during her term of office. She is a thorough musician.

After the election of officers, Lillian Dechman, of Oklahoma City, whose work has earned her an enviable reputation of being one of the best organists in the Southwest, gave three organ numbers by American composers. She is the organist in the First Baptist Church in Oklahoma City.

The "Cinderella" ballet, given the last night of the Federation convention, was a dream of beauty. The story was told in pantomime and with extraordinary terpsichorean artistry. Interspersed was beautiful solo ballet dancing that awakened the enthusiasm of the audience. The most finished of the solo dancers were Catherine Acosta and Rowena Smith. In the duet dances by these two young ladies, especially the gavotte and the "Harlequin" and "Columbine" dances, they were so imbued with the sentiment that the story was unfolded with rare grace and delicacy. In her solo dance in Act III, "Dawn Passes Lightly Through the Palace," Miss Acosta was the embodiment of the spirit of dawn, with all the promise and hope of a perfect day. Agnes Bearman was lovely in Saint-Saëns' "Swan," and Cinderella's only friend, the "Black Cat," danced by Exie Province, was most notable. The parts of Cinderella, Gertrude Stalker; the prince, Adella Aaronson; the two proud sisters, Dorothy Anders and Isabelle Strouvel, and the fairy godmother, Jane Strouvelle, were danced with fine interpretation.

The ballet was Bess B. Robert's arrangement, from designing the costumes, training the dancers, selecting appropriate music—Sapellnikoff, Luzatti, Chopin, Gounod, Karaganoss, Tschaikovsky, Strauss, Luigini, Rubinstein and Lubomirsky—superintending the painting of the scenery. Everything was perfect, down to the most minute detail. Miss Roberts has built up a school of ballet that is a credit to the entire community.

Indeed, the Oklahoma State National Federation of Music Clubs' Convention of 1922 will long be remembered by delegates and visitors as one of splendid hospitality and notable achievement.

J. S. W.

Rubinstein Club's Annual Meeting

The annual business meeting of the Rubinstein Club (Mrs. William Rogers Chapman, president) was held May 11 at the Waldorf-Astoria. The following were unanimously elected directors for another term of three years: Helen Barrett, Mrs. Charles G. Braxmar, Mrs. John Hudson Storer, Mrs. Charles F. Terhune and Jean S. Taylor. Following the election the annual reports for the year were read and accepted. The officers and committees came in for commendatory mention by Mrs. Chapman for their efforts in bringing about so successful a season, both musically and socially, marking the thirty-fifth year that the Rubinstein Club has been in existence. Mary Jordan Baker as corresponding secretary and treasurer and Mrs. Jesse W. Hedden, recording secretary, received complimentary mention for their work, also called upon to respond to remarks according sincere thanks of the Club for their time and services so generously given by them, were: Mrs. G. P. Benjamin, Mrs. George B. Crawford, Mrs. H. G. Holch, Miss J. S. Taylor, Mrs. W. Phillips, Mrs. A. Dittmar, Mrs. E. Valentine, Miss B. Chambers, Mrs. E. F. Patterson, Mrs. E. W. Grashoff, Mrs. F. Coles, Mrs. J. Storer, Mrs. G. Waggoner, Mrs. W. Van Tassel, Mrs. L. Manley, Mrs. James A. Taylor, Mrs. O. Mattes and Mrs. John T. Walsh.

Mrs. Chapman on the other hand was duly accorded her full allotment of praise and admiration for her untiring direction and leadership of the Club's affairs set forth in speeches by members attending the meeting. Miss Baker, chairman and treasurer of the Philanthropic Committee, read her report, and the work accomplished during the season just closed.

A short musical program followed. Frank Cuthbert, bass soloist at St. Bartholomew's, sang "Hear Me, Ye Winds and Waves," Handel; "Sweet Little Mother o' Mine," Bartlett, and "Death and the Fairies," H. B. Gaul. Edward Harris, accompanist and composer, was at the piano. Little Dora Khontar, a pupil of the Brooklyn Music School Settlement, is one of four children receiving musical education, offered by the Rubinstein Club. Among the selections played by the little miss to demonstrate progress in her studies were sonata, Mozart, and "Sweet Dreams," Tschaikowsky.

The officers and directors of the club are as follows: Mrs. William Rogers Chapman, president; Mrs. Alexander H. Candler, Mrs. W. H. Amerman, Mrs. John Hudson Storer, vice-presidents; Mrs. Jesse W. Hodden, recording secretary; Mary Jordan Baker, corresponding secretary and treasurer; Mrs. Eugene Hoffman Porter, honorary vice-president; Helen Barrett, Mrs. Charles W. Braxmar, Mrs. Walter Gray Crump, Mrs. Gustav G. Schick, Emma F. Patterson, Mrs. Charles F. Terhune, Jean S. Taylor, Mrs. Marshall O. Terry, Anna S. Wilson, directors; Mrs. (Gov.) Nathan L. Miller, Mrs. W. H. Krumhaar, Emma C. Thursby, Amelia Galli-Curci, Harriet E. Devoc and Mrs. Julian Edwards, honorary associate members.

Powell at Norfolk Festival Again

John Powell has been personally selected by the director of the Norfolk, Conn. Festival to play the MacDowell concerto at the concert to be given June 7. "I want the greatest American pianist to play the greatest American concerto," the letter read.

This engagement is Mr. Powell's second successive one at this festival, as last year he conducted the Philharmonic Orchestra at one of the festival concerts in the premiere performance in this country of his overture, "In Old Virginia."

Patton "Makes Friends" at Spartanburg

"Mr. Patton made friends without number by his glorious voice and personality. He is a man's man, every bit of him, and I feel it an honor to have had the pleasure of meeting him." Thus ran a paragraph in a letter from Louis Bennett, director of the Spartanburg, S. C., Music Festival Association, after Fred Patton's appearance there on May 4, where the baritone scored heavily for his artistic performance.

A Daughter to Mr. and Mrs. F. R. Hunter

Mr. and Mrs. Frank Rogers Hunter announce the birth of a daughter, Elsa Claire, on Friday, May 5.



Moussorgsky's

"Pictures at an Exhibition" FOR PIANO Revised and Edited by HAROLD BAUER

THE comment that greeted these remarkable pieces when played by Mr. Bauer at his New York recital during the early winter was quite unparalleled. "Not in all piano literature, with the possible exception of Schumann's 'Carnival,' is there another group or cycle of such inimitable originality," says one reviewer.

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"Audience cheered."—*N. Y. World*.

"Cheered Master Pianist—Extraordinary Demonstration."—*Kansas City Times*.

"Everyone arose and called him out time and again."—*Washington Post*.

"Cheering and stamping as at a political convention."—*Toronto Saturday Night*.

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GLADICE MORISSON,
French soprano, and her son Teddy, eleven weeks old. Mme. Morisson will spend the summer months at her home at Long Beach, L. I., preparing for her return to the concert stage next season. (© Davis and Sanford.)



JULES FALK,
who will end his most successful season with a second recital at Washington, D. C., May 29, completing ninety-four engagements. By coincidence he began the season in the same city, November 14, following his arrival in New York, November 12, from his tour of Holland, Belgium and England. (Elias Goldensky photo.)



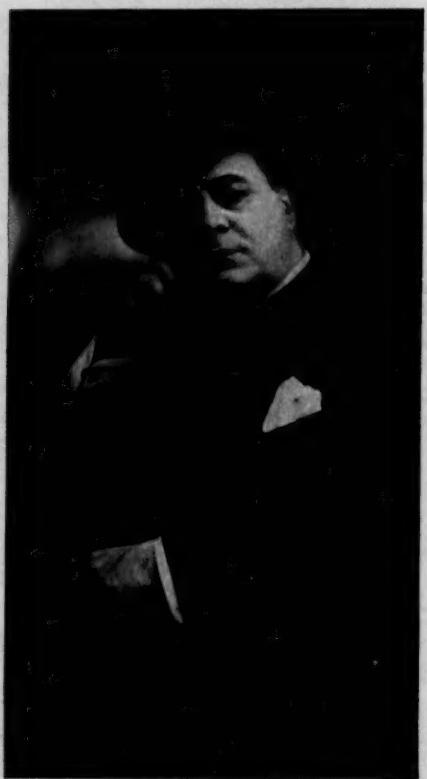
RUTH KEMPER,
violinist, who played for the Daughters of the American Revolution at the Thirty-first Continental Congress, held in Washington, D. C., April 20. During the last week in June she will be heard at the Bi-Annual Convention of the National Federation of Music Clubs at Chautauqua.



GEORGE WESTLAIN DAVIES,
American-Welsh tenor, who has been spending the winter in Rome and Nice. Mr. Davies sailed on board the S. S. Paris on April 26 after a short visit to America on business.



EMMY KRUGER,
the Isolde of the International Festival Plays at Zurich, who is going to have a busy season next winter. She has been engaged for several "Gaatspiele" by the Berlin State Opera, where she recently made her debut as Ortrud. The Vienna Volksoper, the operas of Frankfurt, Mannheim, Nürnberg and other cities are inviting her for a good number of appearances. Besides the Zurich Opera, where she has long been a great favorite, the Zürich Tonhalle and the Orchestre de la Suisse Romande are offering her dates. With the latter, which is resident at Geneva, she is to sing in two concert performances of "Tristan" the part of Isolde and the part of Fricka in "Rheingold." Besides this she is already booked for Liederabende at Munich, Berlin, Vienna, Frankfort, Berne and Geneva. Above she is pictured with her pet horse, "Gräne," to whom she is a loyal Brunnhilde "on" and "off."



VITTORIO ARIMONDI,
the well known operatic bass and vocal teacher of Chicago, who this summer will hold, in his studios in the Fine Arts Building, a master class for professional singers and advanced students. Mr. Arimondi is dividing his time so that his singing will not interfere with his large class. He sang with great success recently for the Daily News radio, and more recently at the Auditorium at a benefit concert, in which he was one of the most successful participants.



JOHNS HOPKINS ORCHESTRA IN PEABODY CONSERVATORY, BALTIMORE, REHEARSING EDWIN GRASSE'S NEW VIOLIN CONCERTO.

Standing, Charles H. Bochau, conductor; next, at left, Edwin L. Turnbull, president of the orchestra, who has done so much to make it known; Edwin Grasse, composer-violinist; Gustav Strube. Other officers of the Johns Hopkins Musical Association are Frederick H. Gottlieb, vice-president; Frank Morley, secretary; John B. Whitehead, treasurer; Ferd. C. Smith, executive secretary; J. Monroe Stick, librarian, with Bart Wirtz, assistant conductor. There are ninety-five musicians in this organization, which is a complete symphony orchestra, founded and maintained by the Johns Hopkins Musical Association for the promotion of good music in the university and community. (Hughes Co. photo.)

WHERE THEY ARE TO BE

From May 18 to May 31

Alcock, Merle:	Douty, Nicholas:
27, Bethlehem, Pa.	26, Bethlehem, Pa.
Althouse, Paul:	Dux, Claire:
23, Waterbury, Conn.	26, Evanston, Ill.
29, Evanston, Ill.	29, Brooklyn, N. Y.
31, Mankato, Minn.	Easton, Florence:
Bachaus, Willom:	20, Ann Arbor, Mich.
20, Ann Arbor, Mich.	Faas, Mildred:
Baroni, Alice:	26, Bethlehem, Pa.
19-20, Rockford, Ill.	Fanning, Cecil:
22-23, Peoria, Ill.	23-25, London, England.
24, Springfield, Ill.	Gallucci-Cure, Amelita:
26-27, Danville, Ill.	21, Kansas City, Mo.
31, Louisville, Ky.	23, Lincoln, Neb.
Bedoe, Mabel:	25, Ames, Ia.
26, Bethlehem, Pa.	27, Omaha, Neb.
Bonelli, Richard:	30, Duluth, Minn.
18, Lancaster, Pa.	Hackett, Arthur:
Burke, Tom:	23, Worcester, Mass.
18, Philadelphia, Pa.	Hagar, Emily Stokes:
Cherniavsky Trio:	19, Camden, N. J.
18, Cobalt, Can.	27, Bethlehem, Pa.
20, Sault Ste. Marie, Can.	Hayden, Ethyl:
Cuthbert, Frank:	19, Oberlin, Ohio.
23, Waterbury, Conn.	Hempel, Frieda:
24-25, Keene, N. H.	19, Ann Arbor, Mich.
D'Alvarez, Marguerite:	Karle, Theo:
18, Vancouver, Can.	23, Evanston, Ill.
19, Victoria, Can.	Kerns, Grace:
27, Honolulu.	19, Staten Island, N. Y.
Danise, Giuseppe:	26, Keene, N. H.
26, Evanston, Ill.	Klink, Frieda:
	25, Keene, N. H.

Liebling, Estelle:	Pujol, Josie:
23, Peru, Neb.	18, Bayonne, N. J.
MacLaren, Gay:	23, Newburgh, N. Y.
25, Washington, D. C.	Schlaet, Carl:
Maier, Guy:	20, Ann Arbor, Mich.
22, Honolulu.	Schofield, Edgar:
Martin, Riccardo:	19, Shreveport, La.
19-20, Ann Arbor, Mich.	Schumann Heink, Mme.:
Meader, George:	19, Norfolk, Neb.
27, Bethlehem, Pa.	22, Mankato, Minn.
Meisle, Kathryn:	24, Rochester, Minn.
19, Ann Arbor, Mich.	Scott, Henri:
Melius, Luella:	27, Bethlehem, Pa.
24, Evanston, Ill.	Scotti Opera Company:
Middleton, Arthur:	18, Nashville, Tenn.
29, Evanston, Ill.	19, Lexington, Ky.
Miller, Reed:	20-22, Cleveland, Ohio.
18, Amsterdam, N. Y.	23-26, Buffalo, N. Y.
Northrop, Grace:	Stanley, Aileen:
23, San Francisco, Cal.	15-20, Washington, D. C.
Parkhurst, Adele:	22-27, Baltimore, Md.
18-20, Ann Arbor, Mich.	29-31, Philadelphia, Pa.
Pattison, Lee:	Tittmann, Charles T.:
22, Honolulu.	26, Bethlehem, Pa.
Patton, Fred:	Van der Veer, Nevada:
26, Bethlehem, Pa.	18, Amsterdam, N. Y.
Pavloska, Irene:	Van Gordon, Cyrena:
28, Seattle, Wash.	20, Ann Arbor, Mich.
27, Evanston, Ill.	Vreeland, Jeannette:
Pease, Rollin:	23, Waterbury, Conn.
20, Ann Arbor, Mich.	24-25, Keene, N. H.

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Oliver Ditson, Boston and New York

"NINE STORIETTES FOR THE PIANO," by Cedric W. Lemont. Each little tone poem has a well known Mother Goose rhyme printed at the top of the page. The child mind is attracted at once, and at the same time the fundamental principals are taught, First and second grades.

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"FIRST MELODIES FOR THE PIANO," by Lillian Sara Jackson. These little pieces are in duet form for pupil and teacher. They are so arranged that they teach the first knowledge of the keyboard, rhythm, the different keys and the realization of major and minor. The pupil's part is indicated by very large notes. Under the teacher's part is written a short verse to be sung to the child as he or she masters the notes. There is another feature that adds considerably to the value of this volume and that is the outlined pictures on the margin which illustrate the poem. These are to be colored by the kiddies.

The Willis Company, Chicago

"BIG NOTES," for the little violinist, by Edmund Severn. There are twelve selections in this series, published separately. The violin part is on a separate sheet, printed with large notes. Mr. Severn has arranged these simple melodies for the young student of the violin from well known compositions by prominent musicians, including selections from E. C. Tracy, C. W. Kern and others. A course of study highly recommended. First grade.

"NINE LITTLE PLAYTIME DUETS," by Helen Day Keys. Published separately with big notes. Children love nothing better than piano duets. It is essential that every teacher of beginners vary the work, and selections of this nature help considerably. First grade work.

Sam Fox Publishing Company, Cleveland and New York
"FOX EASY TRIOS," for violin (first position), cello and piano, by J. S. Zamecnik. Teaching material from the Fox standard series. For not too advanced students. Good exercises for ensemble work, and selections for pupils' recitals. There are twelve numbers in all.

Arthur P. Schmidt Company, Boston and New York

"SIX BIRD SONGS," for the piano, by Archie A. Mumma. Second grade work. Published separately. Each descriptive melody illustrates the call of a bird. The thrush, robin, oriole and others. Mr. Mumma has written a short explanatory note for each number describing the bird and its song. Excellent study for children.

"THE GYPSY'S LAMENT" and "MYRTLE BLOSSOMS," by Mario Tarenghi, for the piano. For apt students in third grade work. Little recital numbers. Good melody and well written.

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"TEN LITTLE DUETS," for the young pianist, by Hazel Gertrude Kinsella. Published separately, and attractively illustrated.

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PAUL ALTHOUSE AT SAULT SAINTE MARIE

During his recent very successful tour through the West the famous tenor was photographed at Sault Ste. Marie, Mich., while waiting for a freighter to pass through the locks.

St. Louis; Leslie Caton (twelve-thirteen), pupil of Cora Lyman, Kansas City; Martha Stevens (fourteen-fifteen) and Ruth Napier (sixteen-seventeen), pupils of Mary Blackwell Stevenson, Webster Groves.

Violin winners: Alvin Petofsky (fourteen-fifteen), pupil of William A. Toplizer, Kansas City; Marion Tuttle (sixteen-seventeen), pupil of Agnes Grey, St. Louis.

Musicianship winners: Bettie Jane Holman (under ten), Virginia Holman (ten-eleven), Jane Kokon (twelve-thirteen), Ruth Napier (sixteen-seventeen), pupils of Mary Blackwell Stevenson, Webster Groves.

Composition winners: Elsie Geraldine Beck (under ten), Mildred Grace Brewer (ten-thirteen), pupils of Grace Stone, St. Louis (an exponent of the Effa Ellis Perfield system of pedagogy), the latter contestant tying with Martha Stevens, pupil of Abbie Lewellyn Snoddy, Mexico; Mariana McMillen (fourteen-seventeen), pupil of Grace Andrews, Fayette.

Each winner received a ten-dollar prize.

The judges of the piano contestants were: Nannie Louise Wright, Howard Payne College, Fayette; Florence McNab Woodward, Kansas City, and Mrs. Frank Nussbaum, St. Louis. The judges of musicianship were: Alice Pettigill, Mrs. Walter Gibson, St. Louis, and Annie Frost Ringer, Chicago. The auditor was Anna Heuermann Hamilton, Auxvasse. Mrs. Frank Henninger, of the Henninger School of Music, St. Louis, gave the tests in musicianship, embracing rhythm and melody, scales, harmony, and musical memory.

This article must not be closed without acknowledgment of the splendid reception given to, and the generous hospitality bestowed upon, all contest participants and visitors by the people of Mexico, including its several clubs and Harding College. So let the good work go on! Particularly that of musicianship, which is the sure foundation and perfect cornerstone of every structure of the art of music. S. B.

Edward Johnson Gives Memorable Concert

Edward Johnson, master singer, completely conquered a large audience of local concertgoers when he returned Wednesday night, giving a memorable recital in the Armory, so said the Grand Rapids Press on the day following the tenor's appearance in Grand Rapids on April 26. The critic of that daily then went on to say: "In Edward Johnson's musical equipment voice is only one of the many contributory factors that go into the making of the fabric of his art. His voice—as beautifully and perfectly placed as it is possible for a human vocal instrument to be—runs through the whole like a shimmering, flashing golden thread; but the strong threads in the warp and woof are intelligence and temperament, for these two elements are well blended in Johnson's finely balanced art."

The critic of the Grand Rapids Herald was equally enthusiastic over the art of Mr. Johnson, stating among other things that "his most careful diction enables the hearer to understand the words of his songs to a much greater degree than is the case with any concert singer we have heard for a long time."

"Come Love Me" Popular

Not only did George Reimherr use "Come Love Me" on his last ballad program, but also recent letters to Mr. Vandepoel from Mildred Bryars (contralto), Rafaelo Diaz (tenor) and Cyrena Van Gordon (mezzo) all mention this same song, showing the variety of its appeal.

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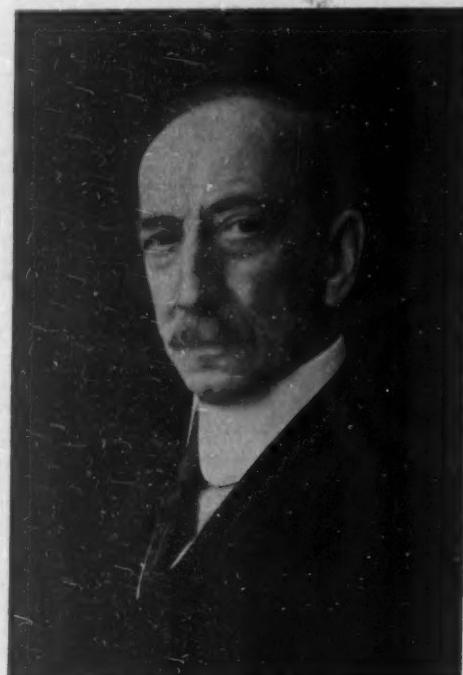
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NEWARK FESTIVAL CLOSES BRILLIANTLY

Final Concerts Also Attract Large Audiences—Godowsky, Sundelius and Jerome Swinford the Principal Soloists—Local Choral Societies and Contest Prize Winners Featured on Final Night

The Newark Music Festival, the first two concerts of which were held May 5 and 6, was resumed on Monday night, May 8, when the huge auditorium in the armory again presented a brilliant picture. The festival chorus, conducted by C. Mortimer Wiske, was effective in several



C. MORTIMER WISKE,
conductor of the Newark Festival.

short numbers, one unaccompanied, as well as in a cantata, "Thyre the Fair." In the cantata the soloist was Jerome Swinford, baritone; he gave pleasure, too, in a group of individual solos. The other stars of the evening were Marie Sundelius, soprano, and Leopold Godowsky, pianist.

Mme. Sundelius was greeted with great enthusiasm and was gracious in responding with encores. Her programmed numbers included two arias—one from Mozart's "Il Re Pastore," and the other a balatelle from Leoncavallo's "Pagliacci." Her voice was easily adequate to the difficulties encountered in singing in such a huge place, the rich, resonant tones ringing out to the farthest corner. This clear, carrying quality was especially noticeable in one of her encores, "The Fairy Pipers"; it really sounded like fairy bells. Her radiant personality is a great asset.

Leopold Godowsky also brought down the house with rounds of applause for his brilliant playing. The Chopin



WOMEN'S CLUB CHORUS OF CHARLESTON, W. VA.,
directed by Elsie Fischer Kincheloe (1), and with Merle Alcock (2) as soloist, at a recent concert. Mrs. Louis H. Putnam is the club accompanist.

E minor concerto, op. 11, with the orchestra, was a masterful performance. Later he played a group consisting of the Brahms rhapsody, op. 119, in E flat; "On the Wings of Song" (Mendelssohn-Liszt) and "Venezia e Napoli" (Liszt). Such smooth, finished technic as his is seldom witnessed. The most dazzling passages seem but child's play for him. He generously gave several encores.

MAY 9.

The festival terminated on the evening of May 9 in a blaze of glory which shone on "local" artists and organizations and on the prize winners of the year's contests. The program was rendered by the Arion Society (Otto Wick, conductor); Edna R. MacNary, pianist; Christ Church choir of Bloomfield, Glen Ridge (Sidney A. Baldwin, conductor); George C. Mabee, tenor; First Baptist Church choir of Montclair (Julius C. Zingg, conductor); Cathedral Club (J. Franklin Thomas, conductor); Elsa Schill, violin; Lucille Bethel, soprano, and the Bamberger Chorus (Sidney A. Baldwin, conductor). At the close of the program the prizes were distributed to the successful contestants.

Marie Novello to Open Season at Maine Festival

Marie Novello will return and open her season as the only instrumentalist at the famous Maine festival, when she will play the Grieg concerto. Immediately after she will start a tour of the Middle West, which will open in Toledo on November 10 and will extend to the middle of December. Buffalo and Toronto are included in the itinerary. All Canadian music centers are eager to hear the Welsh favorite, of whom Canadians have heard or read in the London papers for the past eight years, for Marie Novello started on her concert career not as a prodigy but as an artist challenging the criticism of press and public at an age when other girls are still debating whether they should go to college or not.

Miss Novello will return to this country early in September, probably in the company of Mme. Clara Novello-Davies, her devoted mother, who is deeply interested in the fair Marie's artistic career. That it is not a crime for an artist to be beautiful, to be graced with fine features, is proven by the Welsh beauty, Marie Novello, who in spite of her social success and prominence in London and Cardiff really hates the "social stuff" and thinks of herself only as an artist, as a pianist with the mission of promulgating the halo which the Welsh place around the name of Novello.

Clara Novello Davies and Ivor Novello, the actor, author and composer of some of the most successful light operas of recent London seasons (he also wrote "Keep the Home Fires Burning"), are her kinsfolk. Marie Novello will make a keen bid for American concert honors next season. Those who heard her at her almost accidental recital at the New York Town Hall on February 23 say "she will succeed."

Mannes School Engages Myron Whitney

Myron W. Whitney, the well known voice teacher with studios in New York and Washington, has been engaged to teach at the David Mannes Music School next season. The school is very fortunate in having secured Mr. Whitney, whose excellent work has won him wide renown.

Hanson Enlarges Offices

M. H. Hanson announces that he has increased the size of his managerial offices in the Knabe Building, 437 Fifth Avenue, New York.

CHARLESTON WOMEN'S CLUB CHORUS IN FINE PROGRAM

Merle Alcock Delights as Assisting Artist—Local Notes

Charleston, W. Va., May 1.—April 20 the music department of the Women's Club gave its final concert of the season at the high school auditorium, under the direction of Elsie Fischer Kincheloe. The assisting artist was Merle Alcock, contralto, who was heard to great advantage in a well selected program, which included the aria, "O Don Fatale," from Verdi's "Don Carlos"; three numbers by Pergolesi, arranged by Frederick Stock; "Le Temp des Lilas" (Chausson), "Pedro" (Ernest Moret), "Mary Alone" (David Guion), "Constancy" (Arthur Foote), "The Old Road" (John Priddle Scott), and a group of interesting arrangements by Ducoudray, Broeck and Brockway. Her final number was John Adams Loud's "Flower Rain." Mme. Alcock graciously responded with several encores. She was sympathetically supported at the piano by Charles Albert Baker.

The Ladies' Chorus of ninety-five voices, under the able direction of Mrs. Kincheloe, gave groups of Hungarian and Czechoslovak folk songs and works by C. Whitney Coombs, Franco Leoni, A. Walter Kramer, Rimsky-Korsakoff and Schindler's arrangement of "Vasilissa, the Fair." The folk songs arranged by Deems Taylor were unusually interesting and called forth much enthusiastic comment. Mrs. L. H. Putnam, as club accompanist, ably assisted the chorus.

NOTES.

On April 19 and 21 there were held two interesting pupils' recitals at the Mason School of Music.

Charlotte Peege and members of her company gave an interesting program at the high school before a delighted audience.

B.

Kentucky Music Clubs in Session

The second annual convention of the Kentucky State Federation of Music Clubs will be held in the auditorium of the College of Music, Lexington, Ky., May 18 and 19, sponsored by the MacDowell Club. An interesting program has been arranged, including two performances by the Scotti Grand Opera Company on May 19. This will be under the auspices of the Lexington College of Music, of which Anna Chandler Goff is the capable director.

Morton B. Knaefel Removes Studio

Morton B. Knaefel announces the removal of his piano studio to 152 West Seventy-eighth street.

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ACROSS THE COUNTRY

Andalusia, Ala.—A beautiful cantata, "Our Living Lord," was given under the direction of Mrs. W. A. Lyons on April 16, as an Easter offering, at the Baptist Auditorium, when all available space was filled with appreciative listeners. The soloists were Mesdames Brantley, J. G. Dunn and C. B. Dunn, Lois Zeagler, Fay O'Neal, Messrs W. O. Bozeman, Tilley, Lyons, McPherson, Boutwell and A. C. Courson. As a prelude, a violin solo from Rossini's "Stabat Mater" and Godard's berceuse from "Jocelyn" were rendered. J. P. M.

Asbury Park, N. J.—During Lent three recitals appropriate to the season were given in the First M. E. Church, under the direction of the organist, Mrs. Bruce S. Keator. The visiting artists assisting at these recitals included Mildred Dilling, harpist; Benjamin E. Berry, tenor; Master William Gleam, soprano, accompanied by his teacher, Harry Woodstock, of All Angels' Church, New York City; H. S. Sammond, conductor, with the Brooklyn Morning Choral; Norman Landis and W. L. Raisch, organists. Those assisting from Asbury Park were Mrs. Forman Baily, soprano; Ella Markell, contralto; Arthur Parker, violinist; First M. E. Quartet, featuring compositions of F. W. Vanderpool, a resident of Asbury Park; the Ladies' Glee Club, directed by Mrs. H. G. Shreve; the Apollo Club, directed by Mr. Sammond, and Mrs. Bruce S. Keator, organist. A feature of the second recital was a procession by all of the choirs of Asbury Park with their organists. The denominations represented were Episcopal, Presbyterian, Catholic, Dutch Reformed, Lutheran, Baptist and Methodist. The recitals were largely attended, with every seat occupied. While the three programs, entirely different in character, were equally artistic and well rendered, special mention should be made of the remarkable work of the combined glee clubs. This recital was a N. A. O. benefit. The offering of April 14 was for the National Disabled Soldiers' League. A Knabe grand piano was kindly loaned for these recitals by the American Piano Company (Ampico), of New York City.

Auburn, Ala.—On Easter Sunday a chorus of fifty voices presented "The Messiah" (Handel) in Langdon Hall. This was the greatest musical affair ever given by local talent in Auburn, and was under the painstaking direction of Mesdames J. R. Rutland and W. W. Hill, with Mrs. S. R. Winters as accompanist, all three members of the Auburn Music Club. Among those assisting were Mesdames M. J. Donahue, Norman McLeod, W. D. Martin, J. J. Wilmore, I. McAdory, Ben Wooten, Homer Carlovitz, Messrs. P. R. Bidez, Ross Shaver, J. W. Bergthold, Doctors C. S. Yarbrough, Alfred Povah, Professors M. L. Nichols and T. P. Atkinson. A large and appreciative audience was present. J. P. M.

Boston, Mass.—(See letter on another page.)

Bowling Green, Ohio—The annual concert of the College-Community Chorus was given in the Normal College auditorium April 27. The work presented was "The Crusaders," by Gade, and the assisting artists were Mrs. Frank C. Mooers, contralto; Oswald Blake, tenor, and Fred Morris, baritone. Mr. Blake and Mr. Morris also gave a short recital preceding the cantata. The chorus was trained and conducted by R. M. Tunnicliffe, director of Music at the college. A notable feature of the concert was the playing of the College Community Orchestra, which has recently been organized by M. C. McEwen, also a member of the music department of the Normal College. R. M. T.

Charleston, W. Va.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio—See letter on another page.)

Clarksdale, Miss.—The second season of artist concerts brought to Clarksdale by Ada Chapman, teacher of piano, and C. B. Frierson, teacher of voice, was recently brought to an artistic and fitting close by a joint recital by Eva Gauthier, unusual interpreter of song, and E. Robert Schmitz, pianist. This course of concerts began last year with Salvi, harpist, who was followed in two weeks by the Zoellner Quartet with its splendid ensemble. Then came a little later Walter Chapman, pianist, and George Rodgers, tenor, in joint recital. The closing number of the season was given by Anna Case. The second season was opened in November by the Austrian violinist, Sabatini; February 10, a return concert of Salvi, followed in two weeks by lovely Nina Morgana. The managers had hard work to meet expenses, and feel much gratitude toward the public school authorities and the press, who co-operated so generously. C. B. F.

East Orange, N. J.—The final concert in the series of the Curtis Concert Course of New Jersey took place, April 27. There was a notable array of artists including Evelyn Scotney, soprano; Cecil Arden, contralto; Annie Louise David, harpist; Robert Murray, boy soprano; Erwin Nyiregyhazi, pianist, and Enzo Serafini, baritone. The program was varied and interesting, including works by Hobberg, Mozart, Strauss, Massenet, Leschetizky, Verdi-Liszt and Thomas. B. G.

Fitchburg, Mass.—(See letter on another page.)

Fort Collins, Colo.—The annual spring concert of the Fort Collins Community Chorus, which terminates the season for the chorus except its appearance in Denver during Denver Music Week, was given April 26, in the Empress Theater. The entire program was presented by the chorus as distinguished from earlier concerts in the season, when a visiting artist was featured on each program. Matthew Auld, director; Mrs. Fred. H. Larimer, accompanist; Kathryn Bauder, contralto, and the chorus itself all shared in the enthusiastic appreciation expressed by the audience. Miss Bauder sang two solos, accompanied by Dorothy Dodson, of Longmont. The program included mixed men's and women's choruses and a male quartet. As the chorus had a small deficit for the year, Mayor Fred W. Stover and leading business men took pledges from the members of the audience for season tickets for next year and the response was generous. E. A. H.

Fort Smith, Ark.—The University of Arkansas Glee Club appeared in concert at the High School Auditorium,

April 15, the occasion being the opening recital of the Glee Club's fourteenth annual tour. The work of both soloists and ensemble was superior to that of last season. Soloists were Mary Cummings Bateman, of the University voice department, Fount Richardson and Carl Rosenbaum, baritones; David C. Hansard, also of the faculty, played violin numbers, and William Paisley, a pupil of Professor Tovey, dean of the College of Music, played a group of piano selections. The ensemble work, by a well trained chorus of twenty-one voices, was accompanied by Prof. H. D. Tovey at first piano, a second piano and string orchestra.

Margaret De Forest, of Kansas City, spent a week in the public schools recently, assisting in music study and in the music memory contest. On April 1 she gave a demonstration of music appreciation with various classes of school children at the First Methodist Episcopal Church South.

The program at the last meeting of the St. Boniface Musical Club, April 1, included a recitation on the "Life of Beethoven," by Lucille Rapillard, and a piano selection by Maxine Stiesberg.

The musical coterie held its last meeting April 15, at the home of Mrs. Eugene Stevenson.

The Harmony Club met last month at the home of Mrs. R. L. Buckley, with Mrs. Walter Chatwell as leader for the Beethoven program, which included contributions by Mrs. Dorner, reading; Mrs. John Redwine, paper; Mrs. Redwine, piano; Miss Smith, saxophone; Mrs. Johnston, piano and Mrs. Dorner, piano. The meeting on April 11 was held with Mrs. Henry J. Dorner, as both hostess and leader of the program.

A concert of familiar melodies was given on April 5, by Ben Brocchus, Mrs. Mark Davis and Mrs. G. H. Goebel, under the auspices of the Westover Sunshine Club, for the benefit of the Southside Sunshine Library.

St. Edwards Guild held its annual tea at the Convent of Mercy, April 20, with an interesting program, contributed by local artists.

Mrs. Joseph E. Leming presented a group of pupils in recital at her home in Oakland Place. Those taking part were Evelyn Peninger, Lena Yatee, Ruth Tumlin, Felicitas Sandfort, Vera Howard, Dorothy Bruce, Louise Bruce, Lucreta Leming, Mrs. Yadon and Foster Yadon.

Eight boys and two small girls took part in an interesting pupils' recital given at the studio of Freda Deden,

which included piano numbers by Carl Salzmann, Oscar Sturgeon, Edwin Williams and Esprance Arnold, and violin numbers by Jack Seidlitz, Laurence Nelson, Oscar Erke, David Byrn, Arthur Nelson and Lucy Kathryn Mailor.

The High School Orchestra is planning to give Sunday afternoon concerts on the Courthouse lawn during the summer months.

Mrs. D. C. Smith, local musician and voice teacher, has gone to New York, to resume her studies, under Madame Valeri, and to coach under one of the Metropolitan Opera coaches.

Two Fort Smith girls, Ruth Gresham and Beulah Keene, have been selected as members of the Glee Club of Central College, at Conway. The club is composed of seventeen students of the college, and will appear here soon on its annual spring tour.

F. K. F.

Fort Worth, Tex.—Leona Poitevin Fraser recently gave a recital at the Hemphill Presbyterian Church for the benefit of the disabled veterans of the world war. Although most of the songs were encores of famous prima donnas of the past, she also sang "Co me per me serano" from "La Sonnambula" and other arias. Many disabled veterans attended.

F.

Hartford, Conn.—The second concert of the fifteenth season given by the Choral Club of Hartford took place April 28, Ralph L. Baldwin conducting. The club was heard to advantage in Buzzia-Pecchia's "Gloria," Forsyth's "At the Play," Henry Hadley's "A Sabbath Day," and Harvey Gaul's "Marching to Meet One Buonaparty," as well as works by Schubert, Protheroe, Stebbins and Franz. The assisting artist was Dai Buell, pianist, who gave two groups of works by Paradies, Chopin, Debussy, Liszt and Saint-Saëns, with fine effect. Carl McKinley, pianist, played accompaniments for the club.

B. G.

Ithaca, N. Y.—Greeted by a capacity audience, which at the conclusion of a notable program, refused to move (Continued on page 42)

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THE FITCHBURG FESTIVAL

(Continued from page 5)

if inspired, and the duets, trios and quartets were notable examples of sympathetic and harmonious singing. The rendition as a whole was a fitting conclusion to the festival, not only as to the admirable choice of this work but also through the general excellence of the entire performance, and the praise is due Conductor Coffin.

Too much cannot be said in praise of the soloists who assisted on this occasion. Miss Barbour sang through the work with a voice at all times as clear as a bell, with admirable artistry. Miss Alcock, a favorite with festival patrons for several seasons, fulfilled the fondest expectations of her most ardent admirers and revealed the true artist to a degree that made her hold even more secure on the affections of the hosts of local music lovers with whom she is a favorite, as might be judged from her many engagements at the Fitchburg festivals.

Lambert Murphy, who first appeared at Fitchburg festivals while in college, and who enjoys the distinction of a greater number of local festival engagements than any other individual, was given an ovation that continued throughout the evening, increasing in intensity and enthusiasm, and indicating that the choice of the artist committee of the festival was a popular one. Norman Joliff, the bass, a newcomer to this city, was one who fitted admirably into the place assigned him, displaying a superb voice and the artistry that indicates the true artist, and experiencing no

apparent difficulty in winning the same favor and musical recognition accorded the other artists.

The chorus, familiar with the work through a previous presentation, rose to unusual heights and may perhaps be said to have achieved its highest eminence in choral singing on this occasion. Responding to the slightest wish of Conductor Coffin, and rising at times to a majestic and imposing splendor of harmony and volume, the work of the chorus was rightfully one of the most impressive features of an evening that was fraught with impressive musical beauty of a type seldom attained in the entire annals of festival concerts and choral singing in Fitchburg. The double fugue in the "Sanctus" was developed with astonishing ease and precision; in fact all of the most difficult passages were executed in a manner that not only indicated an unusual faithfulness in the way of preparation but also the musicianship, patient effort and far-seeing intelligence of Conductor Coffin.

OTHER EVENTS OF THE WEEK.

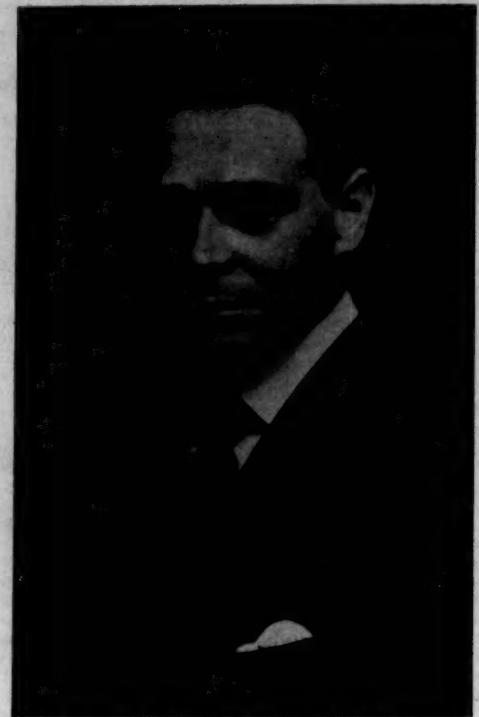
Among the several events of Festival Week, preceding the opening concert on Thursday evening, the most important were "The Presentation," Thursday afternoon, April 27, and the public rehearsal of chorus, Wednesday evening, April 26. Both have long since come to be recognized as popular features of the annual Festival Week. The attendance at "The Presentation" was as usual restricted to students of the Fitchburg High School and the Fitchburg State Normal School, and members of the festival chorus, while the final rehearsal of the large chorus, assisted by the Festival Orchestra and with Knight MacGregor, baritone, was thrown open to the public, an audience of four hundred or more taking advantage of the reduced ticket prices to hear a part of the festival forces in action.

"The Presentation," an event inaugurated some years ago and held annually on the afternoon of the opening date of the festival, is the result of the custom established by former president, Herbert I. Wallace of the Fitchburg Choral Society, who has, for several years, given cash prizes amounting to \$300 annually for essay competition on musical topics among the students of the high and normal schools of the city. This is an important part of the consistent campaign which Mr. Wallace has waged for years to raise the musical standards of the city and to increase the understanding and appreciation of the best music by the young people of the city. Mr. Wallace's plan also includes frequent concerts, given gratuitously to the school students and teachers of the city, and various other activities which may help in any way to further the cause of music in Fitchburg.

As in the past, the prizes were divided this season so that three prizes of \$75, \$50, and \$25 each, or \$150 in all, were offered to the students of each school. The essay topics were assigned by Mr. Wallace, "Music in the home" being the subject given to the students of the high school, while those at the state normal school were invited to write on "The Benefactions of Music." The contests were open to all under-graduates of both schools, an even larger number of students than ever before submitting essays in each contest. The names of the successful contestants are not made public until the prizes are awarded in connection with the annual "Presentation" program, when City Hall is always filled to overflowing with the young people of the schools who gather to cheer the winners and to enjoy the musical program and other events incident to the presentation itself.

The announcements of the winners and the presentation of the prizes were made by the respective principals, Charles T. Woodbury of the high school and William T. Parkinson of the state normal school. The prizes and winners in the high school contest were Elizabeth Preston, \$75; Helen Louise Heinig, \$50, and Francis Nash, \$25. All were members of the senior class. The judges of the high school essays were Mrs. Ernest H. Page, Rev. Edgar B. Price and Rev. Rollin D. Malaney.

The students submitting the successful essays in the normal school contest were Althea Burgess of Holyoke, a



DR. VICTOR L. REBMAN,

recently appointed director of music in the public schools of Yonkers, N.Y. Dr. Rebmann conducted the Supervisors' Orchestra at the Music Supervisors' National Conference, Nashville, Tenn.

senior, \$75; Edna Briggs of Fitchburg, a junior, \$50, and Deane Eldredge of Shelburne Falls, a Practical Arts student, \$25. The judges of this contest were Mrs. Gardner K. Hudson, Asa E. Stratton and Rev. Leonard S. Nightingale.

The Festival Orchestra, in a series of three selections, and Knight MacGregor, baritone, assisted by Mabel E. Sheldon, accompanist, provided the musical program. Handsome books on musical topics were also presented to all the winners by Mr. Wallace, who was present and received a veritable ovation from the thousand or more students who made up the major portion of the audience. Mr. Wallace was himself presented with an enormous basket of red roses from the students of the high school, and a similar basket of carnations from the normal school students, while Mrs. Wallace was presented with a large bouquet of trailing arbutus from the high school students, tied with the school colors. The exercises closed with the singing of "America," accompanied by the orchestra.

The public rehearsal on Wednesday evening was of more than ordinary interest this year because of the appearance of several local singers as soloists in the choral works, assuming the parts which were taken by the festival soloists on the following evenings. Mr. MacGregor, one of the most frequently heard and one of the most popular artists of the festival, offered his services for the public rehearsal and made many warm friends not only by his show of interest in the success of the festival but also by his masterful singing.

Among the local singers who interpreted the roles of the soloists in the Verdi Requiem were Mrs. E. B. Heywood, Mrs. G. Burton Lord and Mrs. Ralph H. Fales, sopranos; Mrs. C. R. Sanford and Mrs. Leroy Tucker, contraltos; Henry J. Clancy, tenor, and John Longden, bass. All acquitted themselves creditably. Mabel E. Sheldon was at the piano.

As a whole, including the three concerts of the festival program and the preceding public rehearsal and "Presentation," the 1922 Festival was one that easily takes rank with the most successful festivals of recent seasons. The master hand of Nelson P. Coffin, whose association with the Fitchburg Choral Society has been of longer duration than with any other society excepting that in his home city at Keene, N.H., was evident at all times, especially in the work of the chorus which seemed to equal, if not surpass, the fine choruses of other festivals. Soloists, orchestra, accompanists, and all others assisted in maintaining the high standards established in previous years and that the annual Fitchburg Festival is to continue to occupy a foremost place in the interest and hearts of music lovers of this section for years to come was evidenced and emphasized in many ways.

C. C. M.

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Charles Hackett's Success Abroad.

Cables from Paris tell of the tremendous success achieved by Charles Hackett at the Opéra-Comique in his first performance of "Tosca" there, sung in French. He was compelled to encore the first act aria, and to sing the "E lucevan le stelle" three times. He was immediately re-engaged for eight more performances, and on May 25 will sing in "Romeo and Juliette."

This is Hackett's second Parisian appearance within a month, he having scored heavily early in April at the Opera in "Rigoletto," with Battistini and Mme. Ritter-Ciampi. He had been approached by the Opera immediately upon his arrival in Paris en route to fill his Italian engagements, but did not feel that he could ethically accept in view of his arrangement with the Opéra-Comique, made through Albert Wolff, late of the Metropolitan Opera Company. Later, however, the plans were amicably adjusted to permit of his singing at both houses.

The Paris correspondent of a leading Boston newspaper writes enthusiastically and at length of Hackett's performance as the Duke in "Rigoletto." Not only does he praise



© Fernand de Guelde

CHARLES HACKETT,

the American tenor, who has just been winning fresh laurels in Paris. His debut at the Opera in "Rigoletto" and at the Opéra-Comique in "Tosca" were both successes such as Paris has not witnessed for a long time. His next appearance is at the Opera as Romeo on May 25. The photograph shows him in that role.

him for his high, clear notes, the fine timbre of his voice, his careful diction, flawless technic, grace of style and excellent interpretation, but he also points out the great significance of Hackett's success in that it is the first time that any American male singer has sung a principal part at either of the Parisian opera houses, that he made as strong an appeal to the French as to his own compatriots, and because he is the first American to return to the city where so many of them have received their inspiration and "where they will in the future, even more than in the past, receive their training." The article continues: "The visit of Charles Hackett clears the way for other visits, and there is freely expressed the hope that not only will France export her own musicians to America, but that America will export her own musicians to France. This reciprocity is all to the good, and is to be encouraged. Viewed in this light, the achievement of Charles Hackett has an important significance."

Preceding his Parisian engagements Hackett, at the invitation of Toscanini, sang at La Scala in Milan, in "The Barber of Seville," and also sang with great success at the opera in Monte Carlo.

Jacques Malkin Pupils' Recital

A number of talented violin pupils of Jacques Malkin played to a crowded auditorium at Washington Irving High School May 7. The program opened with a Bach aria in D major, played by about forty boys and girls, ranging in age from seven to eighteen years. The ensemble, directed by Jacques Malkin, was admirable, tone quality, rhythm and intonation being good. Leo Whitecup played with excellent

rhythm and accuracy "Berceuse" (Frieman) and "Scherzino" (Raff). Elsie Feigin put fire and vitality into her rendition of Hubay's "Hejre Kati." A flexible technic and excellent harmonic and staccato effects were evidenced in Mark Schwartz's performance of the "Rondo Capriccioso" by Saint-Saëns. Esther Feldstein played the first movement of the Mendelssohn concerto with musical tone and correct intonation, and executed the cadenza with skill.

An unusually talented youngster is Theodore Takaroff, who offered the first movement of Vieuxtemps' first concerto. He has an incisive attack, good bowing, and a clear, firm tone, and he performs with ease and spontaneity with excellent double stopping. The first movement of Wieniawski's second concerto was played with vigor, good style and pleasing tone quality by Harry Glickman. The andante and allegro movements of a concerto for four violins by Maure concluded the program. Harry Glickman, Max Adler, Theodore Takaroff and Esther Feldstein played this in admirable ensemble, their shading being very good. Good sense of rhythm, correct intonation and good bowing was apparent in nearly all the playing of these youngsters. They were accompanied by Manfred Malkin.

Ralph Thomas Making Good

Ralph Thomas, tenor, who has been on the faculty of the Dayton Conservatory of Music during the past year, is returning to Milan this month for the purpose of additional study of repertory and opera. Mr. Thomas has been very successful during his short stay in America. He had numerous concert appearances, among them an appearance as soloist with the Cincinnati Symphony Orchestra under Ysaye, who writes him: "Your lovely singing pleased me greatly. You are making good." He has received many commendatory comments from the press both here and abroad, and his excellent voice and musicianship should give him a successful career.

OBITUARY**FRANZ ODRICEK**

Franz Ondricek, violinist and teacher, died a short time ago in Milan, Italy, at the age of sixty-three years. He was born in Prague, April 29, 1859, played in his father's

orchestra when only seven, made his debut as soloist there at seventeen, was publicly embraced by Wieniawski on that occasion, and then went to Paris to study at the Conservatoire under Massart, winning a first prize after two years. He played in France, England, Germany, Austria, Italy, Holland and the Orient, and made one tour of the United States. He established himself in Vienna, founding the Ondricek Quartet there in 1908. In these years just previous to the war he was one of the best known teachers in Europe. In collaboration with Dr. S. Mittelmann he wrote a well known work, "New Method for Learning the Master Technic of Violin Playing on an Anatomic, Physiological Basis."

L. DAWKINS

Miss L. Dawkins, a prominent violin teacher of Denver for many years, died May 5 after an illness of two months. Miss Dawkins was the first violinist of note to settle in Denver, going to that city in 1882 from Boston, when a nervous breakdown interrupted a promising career as a soloist. She was a pupil of August Fries and Julius Eichberg, and up to 1882 was frequently heard on the concert platforms of Boston.

One of her early activities after going to Denver was the founding and conducting of an orchestra of exceptional merit at Trinity Church. She directed this orchestra for twelve years. Later a group of her students organized the Dawkins' Violin Quartet and were locally celebrated for many years.

ADELAIDE FISCHER

Adelaide Fischer, wife of Otto Fischer, died on May 9 in her sixty-sixth year after a short illness. She was born and lived in Brooklyn until her death and was well known through her activities as treasurer of the Arion Ladies' Society. Besides her husband, she is survived by a daughter, Adelaide Fischer, the concert singer, and a son, Otto L. Fischer, pianist.

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ACROSS THE COUNTRY

(Continued from page 39)

from its seats until he had favored them with post-program encores. Leon Sampaix, pianist and head of the piano department of the Ithaca Conservatory of Music, scored a brilliant triumph at his recent recital here at Conservatory Hall. Never before had Sampaix been heard to greater advantage by local music lovers. His program was carefully made up from the greatest works in the literature of the piano and his playing throughout revealed the technical and musical grasp so characteristic of this well known teacher. Among the audience were two proteges of Rachmaninoff, who were sent here especially to hear Sampaix' recital. The program included numbers by Schumann and Chopin.

So successful were the first annual gold medal contests conducted among the students of the combined schools of the Ithaca Conservatory of Music during the week of April 24, that they will in all probability be made a permanent feature of the school curriculum. The contests, which had 100 entrants, attracted large audiences and the competition among the students was keen. On April 24, the contest of the piano department was conducted. The gold medal was won by Marie Ferrill, of Kingston, N. Y., a senior and pupil of Leon Sampaix. Her winning selection was the "Rakoczy March" by Liszt. Teresa Ellis, of Denison, Tex., won second place and Theodore Riccobono, of Kingston, N. Y., third place. The remainder of the contests were held on successive evenings of the week. The judges were selected from members of the university and city community. First choice in the vocal department was Margaret Agnew of Aspinwall, Pa., whose winning solo was "Adelaide" by Beethoven. She is a lyric soprano and a pupil of John Chipman. Second place was awarded to Margaret Gerberich, coloratura soprano, of Lebanon, Pa., a pupil of Herbert Witherspoon and John Quine. Third place went to Leeta Fellows of Mexico, N. Y., dramatic soprano, and a pupil of John Chipman. The gold medal in the contest of the Williams School of Expression and Dramatic Art was won by Alice Neuman of Cleveland, O. Elsie Harrison, also of Cleveland, won second place, and John B. Craig, of Candor, N. Y., formerly of Norfolk, Va., third place. Frances Ella Yontz of Ithaca, N. Y., won the gold medal in the violin department contest. Her winning selection was the first and second movements of the D minor concerto by Vieuxtemps. She was the holder of the Otokar Sevcik master scholarship in the Ithaca Conservatory and is a pupil of Prof. Paul Stoeling and Audrea Proudfoot. Rogers Whitmore of Ilion, N. Y., a pupil of Paul Stoeling and W. Grant Egbert, won second place. He played the second and third movements of the D minor concerto by Wieniawski. The third place award was made to Thelma Rawson of Chicago, Ill., who played the first two movements of the G minor concerto by Bruch. Helen Stocum of Sherburne, N. Y., easily won the gold medal in the contest of the Ithaca School of Physical Education, making 130 out of a possible total of 148 for proficiency in gymnastic work. Second place was awarded to Vivienne M. Hollis of Pine Bluff, Ark., who made 115 points; and third place went to Helen Konscik of Titusville, Fla., who made 111 points.

In the contest of the Ithaca Academy of Public School Music, Kathryn Kurtz of Williamsport, Pa., won the gold medal. She directed a chorus of women's voices in "Row Us, Row Us Swift," by Campana, and "My Golden Knight," by Rich. Second place was awarded to Edith Moltrup of Middleport, N. Y., and third place went to Grace Ryan of Dubois, Pa. The academy pupils were roundly applauded, showing careful and painstaking training of R. H. Richards, dean of the academy. The awards were made for the most proficiency and artistry displayed in directing a chorus.

The gold medals for the winners of first places and the certificates for the winners of second and third places will be awarded the successful contestants at the annual commencement exercises of the Ithaca Conservatory of Music and Affiliated Schools on May 22.

L. E. M.

Johnstown, Pa.—The fifth winter students' recital of the Johnstown College of Music was given April 21, at Cambria Library Hall. Fourteen pupils, including vocalists, readers and instrumentalists, participated. The College of Music planned an elaborate program for a recital given May 5 in observance of Music Week.

A musical and tea was given at the Fred Krebs home, when an unusually fine program was rendered. Vocalists included Nancy Dibert, Elinor Geis, Kathryn Waters, and Grace Sefton Mayer. The accompanists were Mrs. Harry Decker and Marie Tice. Pianists were Mrs. George Hay, Mrs. Harry Decker and Lucy Sedlmeier.

Grace Sefton Mayer has completed a concert tour of east-

ern cities, including Philadelphia, Easton, Salisbury and coast cities of Virginia. Mrs. Mayer is a vocal pupil of Oscar Saenger and possesses a beautifully clear soprano voice and has proved to be one of Johnstown's most exceptional artists.

Mrs. J. M. Murdock entertained at a Japanese tea and musical at her home April 22. The affair ushered in the Post-Lenten social functions in the musical circles. The program included vocal, piano and violin numbers and several readings.

Anna Pavlova and her Russian Ballet scored a fine success at the Cambria Theater. The program was in three parts. Among Pavlova's numbers was her famous "Swan" (Saint-Saëns). This was the first appearance of the noted dancer in this city in five years.

L. S.

Lincoln, Neb.—The presentations of "Enoch Arden" by Rabbi Singer, of the University of Nebraska, with the Strauss incidental music played by Hortense Singer at the piano, have elicited the highest commendation. Dr. Singer uses an easy conversational tone that is oratory in its highest sense and holds his audiences with rapt attention. The exquisite music by Richard Strauss was played by Mrs. Singer with clear and clean technic, her artistry and tone production coloring the musical picture to the edification of the large audience.

Lura-Schuler Smith, pianist, and Carl Frederic Steckelberg, violinist, were heard in a concert of chamber music

head of the Sherwood School of Music in Chicago. Mr. Silber has done a great work for Nebraska and the Middle West and will be greatly missed. A change in Nebraska Wesleyan faculty will be in the deanship. Dean Gutzner has resigned and will co-operate with the Dunbar School of Opera, with studios in Omaha and Lincoln. Prof. Parvin Witte, of the faculty, has been made dean for the coming year.

E. E. L.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Marion, Ala.—The Judson College has been the scene of a number of interesting students' recitals during the past week. Marie Kirkpatrick (violin), a pupil of Mildred Vause, and supported by Myra Tate and Merle Beasley (piano) and May Scott of the senior class and Inez White, of the juniors, both pupils of Mr. Allen, were presented in piano programs, splendid musicianship being shown by all the young players.

J. P. M.

Massillon, Ohio—The spacious drawing rooms of the Woman's Club were filled to capacity April 24, for the closing program of the afternoon music section of the club. A large number of members of the McDowell Club of Canton, Ohio, were among the guests. The program of vocal and instrumental numbers was very artistically rendered. Those appearing were Lolo List, May List, Mrs. H. L. McLain, Mrs. R. Hipp, Mrs. J. S. Corey, Jr., Irene Rupert, Mrs. I. M. Toggart, Mrs. F. A. Kelley, Agnes Fleming (who is a member of the junior section) and the boys' glee club of Washington High School, under the direction of Mrs. Hipp, with Ted Rosenberg, Earl Jamison and Charles Hess as soloists. The accompanists were Marguerite Sorg, Lolo List, Mrs. South and Helen Holland.

A delightful program of music and readings was given April 3, at the Womans' Club by the pupils of Marguerite Sorg, Lolo List, Helen Holland and May List (teachers of piano), Celia Agler and Ruth Hollinger (eloquence), and Mrs. Ralph Hipp (supervisor of music in the schools). The audience for the most part included members of the Woman's Club and mothers of the children taking part. Those who participated were Richard Pille, Blanche Cassidy, Dorothy Fletcher, Mary Alice Yost, Madge Barr, Mary Krause, Hazel Sidaway, Betty Shipley, Agnes Fleming and Verna Scott.

The music for the service at St. Timothy's Episcopal Church on Easter morning was exceptional. The soloists were Billy Crawford and David Orr, sopranos; Eugene Rigdon, tenor, and Joseph Putman, baritone. The choir, which consists of thirty-four boy sopranos, five altos, three tenors and five baritones, is under the able direction of Marguerite Sorg, who is also the organist. James Roger's cantata, "The Man of Nazareth" was given by the choir on Good Friday.

On April 28, with the high school auditorium packed and standing room at a premium, the boys' and girls' glee clubs of Washington High, under the direction of Kathleen Hipp, gave the two-act musical play, "The Bells of Beaujolais." The entertainment was thoroughly enjoyed, as was indicated by the volume of applause after each number. Marguerite Sorg was accompanist.

R. E. W.

Meridian, Miss.—In connection with the regular weekly luncheon of the Rotary Club there appeared on a recent program the numbers by the Roisman Orchestra. This consists of six children, ranging in age from seven to seventeen, who play together with remarkably fine effect. The leader of the orchestra is Isadore Roisman, violinist, the drummer is seven years old, and his work called for much amazed comment by reason of its excellence. Nine-year-old Bessie Roisman plays the xylophone and piano. The company has achieved considerable local fame.

A. S.

Miami, Fla.—The second of a series of pipe organ recitals at the handsome residence of Mr. and Mrs. L. D. Gates, 146 N. E. Eighth street, was enjoyed by a large number of musical friends of this popular young couple. Mr. Gates has been identified with the music circles of Miami for a dozen years, his beautiful tenor voice always being in demand. Bertha Foster, well known concert organist, played in her usual fine style and admirable skill. Her numbers included works by Hollins, Strongton, Goodwin, Brewer, Stebbins and Dunn. Helen Bertram, dramatic soprano, and Francis Tarboux, pianist, were the assisting artists. Miss Bertram was a former pupil of Jean de Reszke and has a fine voice of wide range, which she uses artistically. Her numbers were by Handel, Schumann, Chaminade and Georges. Francis Tarboux played Miss Bertram's accompaniments with excellent taste and sympathy. Mrs. L. D. Gates, an organ pupil of Bertha Foster, played Johnston's "Evensong." Other enjoyable features on the program were selections by the Arion Quartet, com-

before a large audience in Temple Theater for the benefit of the city hospital. Much credit is due such busy people who are artist teachers, and it is to be hoped others will follow their example. They are in the faculty of the University School of Music. The program consisted of the D major sonata by Mozart, which was given a most comprehensive reading; Beethoven's "Kreutzer" sonata and the "Sonata Virginianesque," by John Powell. Fine renditions were given by these exceptional artists.

An interesting recital was that given Monday evening, April 3, in Temple Theater by Mme. de Vilmar and her students when they were heard in a series of operatic solos. Scenes from "Madame Butterfly," "Carmen," "Faust," "Sappho," and "Il Trovatore" were depicted and some very good singing delighted the large audience present. Mme. de Vilmar was the star and her beautiful voice seemed more effective than ever. So attractive was the scene with Carl L. Schaefer as Pinkerton that the listeners demanded its repetition. Of the many good voices, special mention must be made of Fern Oman, Sarah Saunders, and Carl Schaefer, all of whom showed exceptional talent. Many floral offerings were received. Wilbur Chenowitch was valuable as accompanist. It was by far one of the best students' recitals in many years.

Sidney Silber, who has been in Lincoln for fourteen years, leaves the University School of Music in June to become

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The "Y" Singers held a big annual social at Cocoanut Grove. The banquet marked the fourth successful season of this musical organization. Quite a number of the singers being professionals, the club is one of high standard. Charles Cushman is the able director and his work is appreciated by the entire community. Elinor Clark and Gertrude Baker were the only ladies invited to the banquet. Miss Clark is the official pianist of the "Y" singers.

Francis Tarboux, pianist and organist, and Mildred Andrus, violinist, gave a recital at the Miami Beach Congregational Church, which received hearty appreciation from a large audience. This church has acquired recently a handsome pipe organ, through the efforts of Mrs. Carl G. Fisher who made the presentation address Easter Sunday. The dedication service was very impressive and the lovely music by Kate Snow was as appropriate as it was well rendered.

Man-Zucca's playlet, "Candyland," was given under the direction of Clara Cohen, for the benefit of the Council of Jewish Women and Day Nursery in the synagogue last week. Man-Zucca invited the performers to repeat the play at her cozy home, and her special guests included Bertha Foster, Impresario Richardson of Atlanta, Minnette Hill, Mrs. J. A. C. Riach, Mrs. Rae Cassell, Mrs. J. Robbins, Mrs. B. Rosen, Mrs. Isador Cohen, Edward Cohen and Mrs. Daniel Cromer. Clara Cohen read the foreword of "Candyland." Character parts were taken by Minnie Rabinowitz, Sara Isenberg, Seymour Fener, Doris Cromer, Jerry Goldberg, Sophie Neham, Maurice Cromer, Florence Weiss, Naomi Robbins, Cecelia Kornberg, Edna Bojanas, Beatrice Shaff, Pearl Waldman, Ruth Axleroad, Ruth Schwartz, Gladys Alenson, Louis Appleman and Beedy Blanck. A feature of the afternoon was the singing of "Dan Cupid," in costume, by Alice McGhee and Sidney Christie. Man-Zucca composed this song on her wedding day, and it was especially well received. Helen Allerton sang "Spring Came With You" and "Top o' the Mornin'." Laura von der Locht's lovely singing was appreciated heartily. Her offerings were "Nichavo" and "Sprich Zu Mir." Man-Zucca served refreshments at the close of the program, and also gave prizes to the best performers in "Candyland."

Vilma Hall's orchestra was heard to advantage at a benefit entertainment recently at Central School auditorium, for the Girls' Friendly Society. Mrs. F. M. Hudson, contralto; Ruby Showers Baker, soprano, and the Trinity Church Quartet were also heard.

Olive Plingluff, director of music at the Woman's College in Tallahassee, reports a series of excellent concerts given under her able baton. Several Miami students of music appeared on the programs.

Herman Koerner, poet and composer, has gone with Mrs. Koerner to Buffalo, their summer home, for a vacation.

The final meeting of the Miami Music Club took the form of a garden musicale through the courtesy of Mrs. Charles Briggs, who invited the members and their friends to enjoy the spacious grounds, which made a lovely setting for the program. Mrs. R. D. Maxwell, Mrs. E. C. Wakefield, Mrs. C. H. Reeder, Mrs. Russell Putnam and Mrs. Arthur Keene had charge of the affair, and deserve much credit for the beautiful concert. Those who took part were: Francis Tarboux, piano; Louise Tarboux, violin; Mildred Andrus, cello; Mrs. J. C. Warr, violin; Mrs. L. N. Gautier, Jr., soprano; Nathalie Briggs, dancer; Laura van der Locht, vocalist; Kathleen Dempsey, dancer; Viva Lee Weidman, vocalist; Lucile Clark, dancer; Mrs. William V. Little, dramatic reader, and a vocal quartet consisting of Mrs. Eugene Romf, Mrs. F. M. Hudson, Adelaide Clark and Mrs. R. D. Maxwell.

Grace Porterfield Polk, composer and singer, has been re-elected (unanimously) president of the Miami Music Club. This is the third year since Mrs. Polk founded the Miami Music Club, and she has made it famous for its artistic programs. Mrs. Polk founded also the Cardinal Club, which is a music club composed of grandmothers. Mrs. Anna King, president, is ninety years old, and is very active in her position.

Pupils of Zoe Arbutus Wilson were hostesses at a musical tea recently in the First Christian Church. On the program were Dorothy Majewski, Mary Singleton, Margaret Cox, Mattie Ware, Othello Prayther and Winifred Combs. Mrs. Wilson has contributed to a number of entertainments during the season, among them being recitals for the Sunshine Circle, Miami Music Club and League of Pen Women. Mrs. Wilson is the pianist at the First Christian Church.

Bertha Foster has closed her series of organ recitals at Trinity Episcopal Church. These weekly programs have been well attended and have been pronounced among the best community benefits in the musical life of Miami. Sara Simpson, soprano, was the assisting artist on this occasion, offering songs by Bailey, Bischoff and Mascagni. Miss Foster's numbers included works by Friml, Thomas, Guilliman, D'Ervy and Campbell.

L. B. S.

Missoula, Mont.—The Montana University Symphony Orchestra recently made its second appearance for the season at the Wilma Theater. There was a large audience and the orchestra met with great success, a large measure of which was due to the directing of Professor Weisberg. Hilda Chapman was the violin soloist and made an excellent appearance.

Montgomery, Ala.—Claire Dux, soprano, was presented March 30 at the City Auditorium, this being the sixth and last attraction on the Montgomery Concert Course, under the management of Bessie Leigh Eilenberg, Kate Booth and Lily Byron Gill. Hugh Ridout, of New York, was her very capable accompanist. Mme. Dux scored her greatest triumph in the number from "The Pearl Fishers," Schubert's "Gretchen at the Spinning Wheel" and "My Sweet Repose," also the aria from "Rigoletto."

A musical extravaganza, the spoken parts of which were written by Thomas Clanton Calloway, music directed by Mr. Calloway, was given by the Baracass on April 18. The following appeared in the cast: M. L. Kimbrough, A. L. Marton, Irby A. Jones, Clarence Lone, George Duderer, Curtis Vaughn, Dickson Tharin, George Bray, Julian Belser, W. L. Darby, Walter Holmes, John Moffat, Frank Haygood, Robert Bishop, Charles Allen, Fred Waldo, La

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Mr. and Mrs. George P. Rollin, vocalist and violinist, gave several beautiful solos before the American Legion on April 19. Mrs. Rollin, née Mary Hosselton, possesses a lyric voice of much beauty, and Mr. Rollin, a Frenchman from Nancy, is gaining many admirers by his violin playing. Both are in much demand for public appearances.

On April 19 Marian Auerbach, organist of St. John's Church, accompanist for the Treble Clef Club, and a greatly beloved young musician, was married to Carter Nelson Gannon of Quanah, Tex. Amelia Picus, one of the

city's most talented young violinists, played several numbers for the nuptial music, with J. E. W. Lord at the organ.

Mary Frances O'Connell, Georgia Wagner and Jack Stone sang several numbers for the Pilot Club on April 19. Ethel Guy and T. T. McKenney were the accompanists.

The dancing classes of Lucy Price Naftel, comprised of children and grown-ups, presented the pantomime ballet "Cinderella," before a large and appreciative audience at the Grand Theater. There were at least fifty students, all of whom showed careful instruction. Many solo and ensemble numbers were given, and Miss Naftel gave as a solo "Night Wind," being graciously received. Walter Sheet's orchestra furnished the music.

A quartet of girls from the Masonic Home, composed of Misses Butler, Warren, Conway and Mims, accompanied by Mrs. C. Guy Smith, furnished several splendid numbers for the Exchange Club on April 20. Florence Peebles, soprano, sang several selections, and Rosabowie Keenan (soprano), accompanied by Nell William (both of Alabama Woman's College), sang several songs.

The Boismann Juvenile Orchestra, composed of trapdrummer (seven years old), xylophone (nine years old girl), pianist (twelve year old girl), clarinetist (fifteen years of age), violinist (sixteen), and cornetist (seventeen), all from Selma, gave a splendid concert on April 21, at the City Auditorium, under the local Knights of Khorassan. Such splendid time, tone and attack, and fine ensemble playing might have been expected of players with many years of experience. Those responsible in a great degree for their musical instruction are Misses Bender and Bennis, Mrs. Rothschild, Messrs. Alonso Meek and Risser, all prominent in the teaching forces of Selma, one of the most cultured and musical cities in the State. Although just fifty miles away from Montgomery, this was the first time the Roismans ever appeared here in concert. The children were born Alabamians, and the state has much to be proud of. The little drummer lad deserves perhaps the greatest praise of all, since he had some thirty-six "impressions" (Continued on page 46)

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Chicago, Ill., May 13.—Benefit concerts, as a general rule, are more or less haphazard and somewhat tiresome as regards the programs arranged, but the one given Tuesday evening, May 9, at the Auditorium Theater, for the benefit of Emerson Settlement House, turned out to be one of the finest, most enjoyable and worth-while entertainments heard in some time. There was the Pavley-Oukrainsky Ballet, which besides presenting Grovlez's "La Fete a Robinson," offered a number of divertissements in the last half of the program; Marguerite D'Alvarez, contralto, who sang a group of songs; Vittorio Arimondi, the splendid basso, in two arias, and Jan Chiapuso, pianist, in two Chopin selections; besides two Ben Ali Haggan tableaux, posed by society women, and an orchestra made up of members of both the Chicago Symphony and the Chicago Opera orchestras, under the direction of Charles Elander. "La Fete a Robinson," a one-act ballet, the clever story of which was written by Pavley and Oukrainsky and the lovely music by Gabriel Grovlez, French conductor with the Chicago Opera last season, was presented for the first time on this occasion in Chicago, and as done by those masters of terpsichorean art, Pavley and Oukrainsky, and their inimitable ballet, proved highly fascinating and most interesting.

An artist who is heard too seldom in this community to satisfy his many admirers, Vittorio Arimondi, scored heavily by his artistic singing of an aria from Verdi's "Simon Boccanegra" and Tosti's "Non T'Amo Più," recalling his splendid work as one of the leading bassos with the Chicago Opera Association. One does not wonder that such a valuable member as Mr. Arimondi proved to be during his six consecutive seasons with the company should be missed in opera after hearing him again. Such hearty enthusiasm followed each number that he responded with an encore.

Mme. D'Alvarez won the listeners' hearts through her stirring rendition of two Spanish numbers—"La Maja Dolorosa," by Granados, and "Mirala Bien," by Pedrell—and the "Seguidilla" from "Carmen." So well liked was she that the audience clamored for more and she added the "Habanera" from "Carmen," to the great delight of those present. Mr. Chiapuso, a member of the Bush Conservatory faculty, gave a Chopin ballade and fantaisie adequately. The affair, given to raise money with which to reopen the Emerson House Settlement, which closed some time ago for lack of funds, netted some \$10,000.

Marie Zendt Returns from Hayes Festival.

Marie Zendt returned this week from Hayes (Kans.), where she took part in the festival again this year; she

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states that she enjoyed wonderful success, wonderful crowds, wonderful weather and a wonderful time, so, as this well known Chicago soprano, added, "What more could I want?"

PAULIST CHORISTERS HEARD.

On May 7 the Paulist Choristers appeared in their annual concert at Orchestra Hall.

ARTIST CONCERTS AT CHICAGO MUSICAL COLLEGE.

A new departure will be made next season by the Chicago Musical College, that institution which is a leader in progressive enterprise. It has arranged to give artist programs in Orchestra Hall, the first of which will be presented October 17 and the second November 22.

At these concerts, students in the college who are the most advanced will be given an opportunity to appear before a larger and more discriminating public than any which has been in attendance before. The programs will be of the highest order and interest and it is certain that the attention of the musical world will be aroused. The Chicago Musical College already has made it evident how great is the interest of the public in its Orchestra Hall programs. At the competition for prizes recently held there, the house was not only completely filled from floor to roof, but 2000 people had to be turned away as there was no room left in which to seat them.

In the fifty-five years of its existence, the Chicago Musical College has consistently emphasized the importance of giving students frequent opportunities to become accustomed to public appearance. Every week it has held concerts in its own theater and in the recital hall of Steinway Hall as well as in the recital hall of the College Building. Nor are the concerts which it has given been solely for advanced students. The Orchestra Hall artist programs will be additional to those that will be given by the college in its own halls.

SOME ORPHEA KENDALL HOLSTMAN DATES.

So pleased was the chairman of music of the Austin Woman's Club with the recital which Orpha Kendall Holstman, Chicago soprano, presented before the club on April 24, that she wrote Mrs. Holstman a letter to that effect, stating that she hoped to be able to recommend the program of American folk songs, which Mrs. Holstman offered, to every club in the city, she felt it was so worth while. At the request of some out of town "radio" fans, Mrs. Holstman will sing for the radio on June 7. Next season's bookings are already coming very rapidly and this singer has numerous engagements with clubs all over the country.

MARY WOOD CHASE SCHOOL FINAL PROGRAMS.

Final programs at the Mary Wood Chase School of Musical Arts have already commenced, the first being given on Saturday afternoon, May 13, in Fine Arts Recital Hall, by students of the intermediate courses. On May 19, students of the academic courses will appear at Lyon and Healy Hall; May 20, in the afternoon, the first and second preparatory programs will be given at Fine Arts Recital Hall; June 3, the professional training students appear, and June 17, honor pupils, selected from all courses will give the closing program.

JUNE EXAMINATIONS FOR BUSH MASTER SCHOOL FALL TERM.

President Bradley of Bush Conservatory this week has made the important announcement that examinations will be held June 15 for the Fall term appointments to the Master

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School. This is for the benefit of those who wish to make arrangements for the Fall term before returning to their homes.

Appointments to the Master School are eagerly sought by advanced students of piano, voice, violin and composition as the appointments carry with them two years' free tuition. The Master School was established in 1921 through the generosity of Charles S. Peterson, a well known Chicago art patron.

CAROLYN WILLARD TO HOLD SUMMER CLASS.

Again this summer, Carolyn Willard, the widely known Chicago pianist and teacher, will hold a summer class at Williams Bay, on Lake Geneva (Wis.). Beginning the end of June she will teach there throughout the summer to September, with the exception of one day each week—Tuesday—when she will come to Chicago to accommodate a number of Chicago pupils desirous to continue study with Miss Willard during the summer.

GUSTAF HOLMQUIST HAS BUSY MONTH OF MAY.

May has been an unusually busy month for that excellent Chicago bass-baritone, Gustaf Holmquist, who last week appeared with fine success at the Hays (Kans.) Festival; at the Wahoo (Neb.) Festival, May 8, when he sang in the "Messiah"; May 10, he appeared in concert in Chicago. May 14, Mr. Holmquist is engaged for a concert in Freeport (Ill.); May 16, at Des Moines, (Ia.); May 18, at Keokuk (Ia.); May 23, he sings in the "Creation" at Danville (Ill.); May 26, he appears in joint recital in Kenosha (Wis.), and May 31, appears in concert in Chicago.

GRACE WELSH A BUSY PIANIST AND TEACHER.

Grace Welsh, Chicago pianist and teacher at the American Conservatory, appeared as guest pianist at the Iowa Music Teachers' Association convention at Iowa City (Ia.), April 18, 19 and 20. On May 8 Miss Welsh presented a number of her students in recital in the American Conservatory Recital Hall, all of whom reflected considerable credit on their able teacher.

USE RADIO IN BUSH CONSERVATORY COMMENCEMENT.

A radio concert will be a feature of the 1922 commencement of Bush Conservatory. One of the concerts scheduled during the two weeks' program of the institution will be a recital, June 8, at the Edison Radio Studios, Station KWY. The wave length for this station is 360.

Another feature of the annual commencement exercises of the Class of 1922 is the big concert in Orchestra Hall by the Bush Conservatory Symphony Orchestra, under the direction of Richard Czerwonky. The four soloists are Ebba Frederickson, violinist, who recently won and will play the \$500 prize violin offered by Lyon and Healy; Melita Krieg, pianist; Jennie Peterson and Leola Aikman, sopranos.

There will be four other music programs in the new Conservatory Recital Hall on June 6, 9, 14 and 16. The annual performance of the Dancing Department is scheduled for Friday night, June 5, and the Expression Department, headed by Mae Riley McKinley, will present a program June 12.

The class of 1922 of Bush Conservatory is the largest in the history of this progressive institution, and under the active leadership of its president, Alan Irwin, will give the annual class dance on Saturday night, June 10. The alumni meeting will take place June 13.

MARIE LIGHTHALL HAS MANY ENGAGEMENTS.

Following is a list of the March and April dates filled by Marie Lighthall, Chicago soprano; week of March 1, Portage Park Theater, which resulted in a return engagement for March 29 and 30; North Side Turner Hall; Lincoln Club; Pantheon Theater, one week's engagement; Jewish Service, Wilmette, March 26; Tuesday Art and Travel Club, Hotel LaSalle, March 28; first week in April Pantheon Theater; April 12 and 13, Portage Park Theater; 16, German Lutheran Church, Easter Service; 16, evening, Somerset Hotel Musicals; April 28, banquet, Stratford Hotel. On May 14, Miss Lighthall appears at the Elk's Club celebration at the Wood Theater, and during the week of May 15, at the Portage Park Theater, singing "Smilin' Through" in costume.

AMERICAN CONSERVATORY NOTES.

A program of ballets and dance divertissements by the classes of Louise K. Willhour of the American Conservatory will be given at the Illinois Theater on Sunday Afternoon, May 28. The Conservatory has announced that the annual vocal contest for commencement appearance and

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prizes will take place Saturday Afternoon, May 20, in Kimball Hall at 2:00 p.m. The violin competition will take place the following week in Kimball Hall. The final examinations in piano for the graduation class of the American Conservatory, will take place May 22 to 26.

George H. Gartlan, Director of Music in the Public Schools of New York City, will be guest lecturer and instructor at the American Conservatory this summer. Mr. Gartlan will conduct classes in post-graduate work in Public School Music. Among his subjects he will describe the system now used in the schools of New York City.

Berenice McChesney, pianist, artist-pupil of Heniot Levy, and Esther Gielo, soprano, artist-pupil of Warren K. Howe, gave the program for the Chicago Daily News radio concert on May 11, with success.

On Saturday afternoon, May 13, the public contest of advanced piano students for appearance at the commencement concert, was held at Kimball Hall. Concertos by Brahms, Tschaikowsky and Saint-Saens were played by some ten contestants, and the board of adjudicators included Fannie Bloomfield Zeisler, Alexander Raab and Howard Wells.

ACTIVITIES AT THE KNUPFER STUDIOS.

The closing series of three student recitals will present students of the preparatory class at Recital Hall, Fine Arts Building, May 21; students of Walter Knupfer of the academic department assisted by vocal students of Eusebio Concialdi, Zerline Muhlmann and Margaret Lester, on May 21, an hour later, collegiate and artists class students of Walter Knupfer, assisted by vocal students of Eusebio Concialdi, Zerline Muhlmann and Margaret Lester, on Friday, May 26 at eight o'clock. Bernard Peterson will address the graduates of the institution and confer certificates, diplomas, and degrees.

Isaac Van Grove, has returned from his tour with the Chicago Grand Opera Association and will resume his activities as a coach this week.

Rose Goldman, contralto, and Fritz Metzger, basso, professional students of Zerline Muhlmann, of the Knupfer Studios, took principal parts in the performance of the opera, "To Service Born," by Costa, presented by the Young People's Congregation of Temple Mitzpah of Rogers Park, under the direction of Zerline Muhlmann, on May 13.

COLUMBIA SCHOOL RECITAL.

Geraldine Rhoads, contralto, and Blanche Howard, pianist, appeared in joint recital at the Columbia School of Music Recital Hall, May 11. Miss Rhoads, who emanates from

John W. Peirce Winning Merited Recognition

A record of steady progress and substantial achievement is that which marks the career of John W. Peirce, baritone and choral coach. Born in West Newbury, Mass., he began to study music at an early age in Haverhill, and at the age of sixteen entered the studio of Stephen Townsend in Boston for vocal studies, supplementing this with piano-forte work under the direction of J. Angus Winter, the Boston accompanist and coach, and oratorio work with Emil Mollenhauer, conductor of the Handel and Haydn Society. After an apprenticeship as a church soloist in Haverhill, Newburyport and Lynn, Mr. Peirce made his debut as a recitalist in 1914 at West Newbury, Mass., and made his first public appearance in Boston a little later in the same year at Steinert Hall.

These beginnings won him favorable notice and were followed by appearances as soloist in performances of the Bach "Passion" music with the Choral Music Society of Boston, singing Peter, Judas and Pilate, as well as with the Boston Symphony Orchestra; a performance of Liszt's "Faust" symphony with the Boston Symphony Orchestra at Carnegie Hall, New York, Valentine in concert perform-



JOHN W. PEIRCE.
baritone and vocal coach

ance of "Faust" in Jordan Hall with the Philharmonic Choir, and at a Boston Symphony "Pop" concert. During 1920 Mr. Peirce sang in "Elijah" three times, "Messiah" once, gave a successful recital in Boston, sang with the Boston Festival Orchestra in Gloucester, appearing altogether in twenty-five concerts during the year.

In addition to these activities, Mr. Peirce is the organizer and director of the West Newbury Choral Society (seventy-five voices) and supervisor of public school music in West Newbury, besides giving vocal instruction in West Newbury and Boston. He is planning a Boston recital early in 1922, to be followed by a debut appearance in New York.

Fine Concert at Hotel Majestic

Hazel Gruppe, pianist; Eugenie Besnier, coloratura soprano from the vocal studio of Laura E. Morrill, and Georges Kanony, baritone, gave much pleasure to a large audience at the Hotel Majestic on the evening of May 9. Miss Gruppe gave an excellent account of herself both as soloist and accompanist. Her technic is well developed and her sense of rhythm good. She plays with vigor and sincerity and a faithful regard for phrasing. Her program included the allegro assai from Beethoven's "Ap-

the Louise St. John Westervelt studios, appeared to excellent advantage in songs by Brahms, Lully, Faure, Verdi, Carpenter, Deems Taylor and Burleigh with great credit to her teacher. Miss Howard also reflected credit on her teacher and the school by her fine playing of MacDowell, Rhenen-Baton, Scriabin, Henselt and Whiting selections.

CHICAGO MUSICAL COLLEGE NOTES.

There was no concert given in Ziegfeld Theater Saturday morning by the Chicago Musical College, as the institution is devoting the entire theater to the students who are taking the final examinations in harmony.

Rose Lutiger Gannon has been engaged to sing for the radio concert June 1. Her students have been or will be active in the world of music. Kathryn Ryan has been engaged for a recital at the Edgewater Beach Hotel, May 14, and for a joint recital in the American Artist Series in Fine Arts Building, May 18. Mary Hannon will sing at the Chicago Normal School festival, May 20, and Gertrude Nolan at the commencement exercises of the Wheeler High School, Wheeler, Ind.

Irene Zinter, organ student of the college, has accepted the position of organist and choir director of Trinity M. E. Church, Chicago.

Lowell Wadmund, student of the vocal department, appeared in recital at Racine, April 27.

Ione Hayes, student of Leon Sametini, was solo violinist at a recital given by Clarence Eddy at Yazoo City (Miss.) May 4. Mr. Eddy also gave a very successful recital at Jonesboro, Ark., May 2.

MUSICAL NEWS ITEMS.

Cary Craven has been engaged to sing the tenor role in "Elijah" at Grand Rapids (Mich.), May 19. Under the direction of Mr. Craven the Ladies' Chorus of one hundred voices of Charles A. Stevens & Bros., have given six concerts since March 20, and closed the season with a concert Thursday night, May 4, in the Stevens Building.

passionate" sonata; "Liebestraum," Liszt; "Spanish Dance," Albinez, and Schultz-Evler's arabesque on "Blue Danube" waltzes.

Miss Besnier makes a dainty picture on the platform, for she has a gracious stage presence. Her high tones are clear and full and she sings with taste and feeling. Mr. Kanony, formerly of the New Orleans Opera Company, was enthusiastically received in operatic arias and songs. Especially well liked were his two duets with



CHARLES WAKEFIELD CADMAN
IN THE WEST

Above, left to right: Mrs. Cadman, mother of the composer; France Goldwater, Mr. Cadman's manager on the Pacific Coast; Mr. Cadman; Mme. Sprotte, contralto, and Vera Boat, of Pomona Ebell Club. (Insert) left to right: Mme. Ana Sprotte, contralto; Charles Wakefield Cadman and France Goldwater, manager of both artists, after a concert in Pomona.

The Scaff Grand Opera School advanced pupils gave a satisfying concert to a capacity house at Kimball Hall, May 7. Those who appeared were Helen Muir, Jeannette Allen, Jane Cervena, Frank Hilburn, Frieda Bleicher, Florence Rice, Helen Kollus and Mavis Roma, including the amiable Signor Scaff, director, who also sang two numbers.

The Lakeview Musical Society had its annual meeting on May 8, at the Parkway Hotel, followed by a luncheon and program. The artists presenting the program were: Marie Morrisey, contralto, with Richard Hageman, accompanist, and Mme. Ella Spravka, pianist.

JEANNETTE COX.

Miss Besnier: "Carry Me Back to Old Virginny" and an aria from "Rigoletto."

Ruth St. Denis and Company Reach London

Daniel Mayer is in receipt of a cablegram advising him of the safe arrival in England of Ruth St. Denis, Ted Shawn and their company of Denishawn dancers. They opened a six weeks' season at the London Coliseum on May 15.



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MARYLAND

ACROSS THE COUNTRY

(Continued from page 43)

ments of musical war" used to play modern music, and was not "asleep at the switch" when his time to play came; it was a case of "continual motion" and "vegetably speaking" there were more than a "bunch of beats." The violin player, who, by the way is the director, is to be reckoned with, for he not only "draws a sweet bow" but is also full of fire and plays artistically in every sense of the word. The two girls rendered several piano duets which proved both to have a keen sense of rhythm, as well as showing them to understand the proper subduing of one player's tone while the other played leading role.

Quite an innovation in the musical affairs of this city was the appearance of Morris Carleton, pianist, of Queen's Hall, London, April 20-30. Signor Calathas, proprietor of the Busy Bee Cafeteria, instituted this splendid innovation, which has proven to be not only entertaining, but also highly instructive to the public, many coming from the rural districts where music of such high order is never heard. Mr. Morris is a very musical player and has rendered many transcriptions from the operas.

The Elks entertained their members and families on April 20 with a splendid musical program, when the following musicians were presented: Daniels' Orchestra, Billy Hrabe, Dorothy Cook, Josephine Wolfe, Walter Sheets, Mesdames Howard Gerrish and Joseph Barker, and Charles Martin and company.

A timely courtesy in the form of a piano as a gift was made to the "Fresh Air Camp" by the J. I. McKinney Division 207 of the Grand International Auxiliary of the Brotherhood of Locomotive Engineers, on Easter Sunday. The Pythian Sisters, Chapter No. 7, was the joint contributor. In addition to this a collection of sheet music has been presented to the "Fresh Air Camp" by the MUSICAL COURIER's representative, John Proctor Mills, who will from time to time give the inmates a musical program.

J. P. M.

Newark, N. J.—(See letter on another page.)

Notasulga, Ala.—The Music Club held an interesting meeting at the home of Annie Laurie Dillard, April 21. Piano and violin solos and several readings were given by Mary Ruth Akin, Annie Laurie Dillard, Kate Livingston, Nellie Mae Bass, Ethel Collins, Vada Ruth Hembree, Otto Reese and Curtis Jackson. The life of Edward MacDowell was read by T. L. Wilson.

J. P. M.

Phoenix, Ariz.—Piano recitals are the vogue in local circles this month, April 4 brought Yolanda Mero as the closing event of the Musician's Club Artist's Series; Leopold Godowsky appeared under the auspices of the Bohemian Club, April 17, in a masterly program; Franz Darvas, of the Arizona School of Music gave a benefit concert for the Caruso Memorial Fund, April 1.

H. M. R.

Pittsburgh, Pa.—(See letter on another page.)

Poughkeepsie, N. Y.—Early in March the Symphony Society gave a musical and reception for one hundred of its members and friends in Hull Memorial Hall. A varied program of vocal and instrumental music was presented by a sextet composed of James W. Watts, George Hall, Charles Miller, Paul Reiser, Frank Bostford and Marian Ryer, who played three numbers; Marguerite Baker, soprano, who sang several solos and the soprano part in a mixed quartet, other members being Adele Marshall (contralto), Howard Gibbs (tenor), and Walter Lowe (bass). Eugena Lyon Brooke, recitations; Katherine Duncan and Anna Levine, violin duet; Richard de Sylva Northrop, violinist. A feature of the evening was the playing of a string quartet, unaccompanied, an exceptional work of technic and harmony. Marian Ryer acted as accompanist.

During Lent Robert S. Flagler, organist of Christ Church, gave a short organ recital at one of the afternoon services, playing "Meditation" from "The Lake of Galilee" and a prelude by Stebbins. At the Reformed Dutch Church Mauder's cantata, "Penitence, Pardon and Peace," was rendered by the choir, under the direction of the organist, Andrew Jessup Baird, the solo parts being taken by Rosanna Grace Mills, soprano; Rhoda Crawshaw, contralto; Harry Priest, tenor, and Albert Frederick, baritone.

A musical program was also given at Lincoln Center, including selections by Alice P. Allen, cellist, Vassar '25, and Alice K. Stockwell, pianist, Vassar '23. The Czechoslovakian students also gave a concert in the Students' Building at Vassar for the benefit of the Vassar endowment fund. The soloists were M. Nedbal Jager, violinist; Mrs. Ludmila Kucharova-Foxlee and Fjeril Hess, sopranos.

On March 7 rival attractions divided Poughkeepsie music lovers, when Harold Bauer, always a great favorite here,

played at the college, while Olive Nevin, soprano, and Harold Vincent Milligan, composer-pianist, delighted a large audience at Vassar Institute with "Three Centuries of American Song," given under the auspices of the Dutchess County Musical Association for the third regular meeting of the year. Both events were delightful and given before large audiences. There was a business meeting of the Dutchess County Musical Association held before the musical program, when Arthur M. Williamson was elected president; May L. Reynolds, vice-president; Winifred Kenner, secretary, and Estelle Sayre, treasurer. Prof. E. Harold Geer of Vassar College was made chairman of the program committee, which includes Alberta Matthews and Lucie V. Giraud. Trustees for three years were elected as follows: Jenny M. Wicker, Herbert R. Gurney and Arthur M. Williamson.

On March 20 Ruth Draper presented her original character sketches at Columbus Institute before a large audience, for the benefit of the Women's City and County Club, and on April 6 Thomas Wilfrid, the lute player, gave a program of folk songs in the Students' Building at Vassar College. There was also a delightful concert at the college on April 10, given by the Euphonie Trio of New York—Em Smith, violin; C. Zelma Crosby, cello, and Alice Nichols, piano. The program was made up of selections of Haydn, Beethoven and Schubert.

On Easter Sunday at 7:30 p. m. the Easter music was given at Vassar by the college choir, assisted by William P. Frost, tenor, of New York; Norman Coke-Jephcott, organist of the Church of the Messiah, Rhinebeck, and Elsa Kremer, pianist. Professor Geer, the college organist, was the director. On April 18 Ermentrude Van Arsdale, pianist, of Yonkers, gave a novel recital for the students, playing two acts of Puccini's "La Bohème," reading the parts at the same time. On April 20 George Barrère and the Little Symphony played at Vassar and the program of six numbers, including flute solo by Mr. Barrère, was one of marked beauty and was enjoyed by an enthusiastic audience.

A prize, to be known as "The Charles H. Hickok Memorial," is offered for competition among the high school pupils of Dutchess County, who are students of the piano-forte. Two season tickets for the concert course of 1922-1923 will be given to the successful competitor.

L. G.

Saratoga Springs, N. Y.—The annual guest recital of the Practice Club of Saratoga Springs took place April 17, at Skidmore Auditorium. There was an interesting program presented by Henry Jackson Warren, baritone, and Edward A. Rice, violinist, and at the close there was an informal social hour. It was one of the most successful annual recitals given by the Practice Club, and music lovers felt that a vote of thanks was due the program committee, of which Mrs. Charles D. Andrus was chairman, assisted by Mrs. Frank M. Hewitt and Mrs. J. A. T. Schwartze. The officers of the club are Gertrude Carragan, president; Mrs. J. Blaine Towne, first vice-president; Claire Brezee, second vice-president; Mildred Lee, secretary; Mrs. Samuel R. Davenport, treasurer, and Mrs. Charles B. Andrus, chairman, program committee.

E. B.

Sacramento, Cal.—(See "Music on the Pacific Slope.")

San Diego, Cal.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)

Tallahassee, Fla.—Edna Greer, violinist, pupil of Gertrude Isidor, and Helen Ellis, pianist, pupil of Ella Scoble Opperman, gave a commendable certificate recital before a packed house, April 21. They both show decided artistic development and growth since their joint recital of last year.

L. D.

Toronto, Can.—Evelyn Tierney, a talented young girl, who has been studying repertory with Leonardo Varga, made her debut in Massey Hall, on April 19, as a soprano coloratura. In a number of arias including "Con-vien Partir" ("Daughter of the Regiment"), Gounod's serenade, "Sing, Smile, Slumber"; "Ah, Fors e lui," Verdi; "Waltz Song" from "Romeo and Juliet"; "Caro Nome," Verdi (with flute obligato well played by D. F. Dineen); "A Rain Song," by Cornelie Heintzman (a Toronto girl), and "Oh! Ma Charmante," by Leonardo Varga, she proved herself the possessor of a voice smooth and of wild range, and with great possibilities. The medium notes are particularly dulcet in character, and it has elasticity, and a peculiar juvenile freshness. With more study there can be no reasonable doubt of her success. She received much applause from a fair-sized audience, and was recalled many times. Jessie McAlpine assisted and her playing of Liszt's sixth rhapsody, a gavotte by Beethoven and W. O. Forsyth's concert sketch, "On the Highway," was technically master-

ful and poetically brilliant. F. L. Plant was the efficient accompanist.

W. O. F.

Troy, Ala.—An interesting meeting of the Music Study Club was held on the afternoon of April 8 at the K. of P. Hall, when Mrs. Charles Copeland was hostess. Mrs. Wilkerson, the president, gave a talk. Mrs. Key Murphree, leader for the afternoon, told the story of the opera "Faust." Piano and vocal selections from the opera were delightfully given by Mesdames Selman, Copeland, Goldthwaite, Smith, and Misses McBryde, Gellerstedt and Sanders. Ruth Murphree, member of the Junior Study Club and a pupil of Mary Selman, gave an interesting piano recital during the afternoon session of the Senior Club. Mrs. Eugene Murphree was the delegate from Troy attending the Alabama Federation of Music Clubs held at Anniston recently. The following officers were elected to serve during the ensuing year for the Music Study Club: Catherine Gardner, president; Mrs. W. L. Davis, first vice-president; J. Lane Enzor, second vice-president; Mrs. Herman Jernigan, third vice-president; Emette Thigpen, recording secretary; Mrs. Jere Henderson, corresponding secretary; Mrs. E. N. Loftin, treasurer; Mrs. Key Murphree, historian; Nell Murphree, choral director; Mary Selman, choral accompanist, and Mrs. Fred Jernigan, assistant choral accompanist. At the meeting of the Rotary Club a few weeks ago a piano recital was given by Lucy Cox and Minnie Ray Turpinseed. John Proctor Mills, of Montgomery, recently a guest of the club, sent a song-poem, "affectionately dedicated to the first and only Rotary Club that has ever entertained me, the Troy, Alabama, Rotary Club."

The Music Study Club is to be congratulated for bringing here the celebrated American composer-pianist, Charles Wakefield Cadman, and Princess Tsianina, the full-blooded Indian singer. It was a big thing for a small town to do, there being only one other city of Alabama presenting this musician—Mobile. Princess Tsianina is a Cherokee Indian, and it was this well known tribe that inhabited Alabama. Tsianina went to Denver, where she studied singing with J. C. Wilcox. After a year Mr. Cadman heard her sing at a students' recital in the studio of Mr. Wilcox. Tsianina was not aware of this until her visit to Montgomery as the guest of Mr. Mills and his mother.

J. P. M.

Tulsa, Okla.—(See letter on another page.)

Waco, Tex.—An interesting students' recital was given by pupils of the Baylor University School of Music May 2, at the First Baptist Church. Those who contributed to the success of the program were Clara Lux, Waco; Eddie Casey, Bronson; Mrs. S. W. Cowles, Waco; J. U. Lee, Waco; Louise Thulemeyer, Shiner; Arthur Lee, Waco; and Professor Church.

B. G.

Wahoo, Nebr.—A musical program was given by pupils of Mildred E. Johnson, April 17. Those who participated were Arline Kirchman, Lois Mack, Edna Peglow, Anthony Donato, Mrs. C. C. Williams, Adorale Hendrickson, Leroy Porter, Doris Nordgren. Special mention should be made of Mr. Donato's performance of the first concerto of de Beriot and Drdla's "Souvenir"; the vocal solos of Mrs. Williams; "Spring Fancies," as given by Lois Mack, and "Spooks of the Forest," by Edna Peglow. Miss Johnson is an affiliated teacher of the Sherwood School of Music in Chicago, and the program showed the influence of a conscientious and able teacher.

E.

Warrensburg, Mo.—The department of music in the Central Missouri State Teachers' College, under the direction of Professor R. R. Courtright, has had a most successful year. Besides studio musicales given by the college students during the year, other musical attractions have appeared. The season opened last fall with a concert by the new musical faculty. This faculty is composed of Lotitia Carter, Hildred R. Callison, Ruth H. Courtright and Prof. R. R. Courtright. All have proven themselves artists and they have been in great demand during this year. The faculty gave a musical for the Arts, Books and Crafts Club early in December. This club was instrumental in bringing Alice Neilsen, who lived here when a child, for a recital. Salvi, the great harpist, and Percy Hemus, of "Impresario" fame, were heard by large and appreciative audiences. The college orchestra of twenty-five members and the mixed chorus of one hundred members were heard here to good advantage a few weeks ago. These two organizations are to be praised for the splendid program they gave in truly professional way; both of these organizations have been under the able direction of Mr. Courtright, who had the assistance of Mrs. Courtright, as accompanist. Recently an operetta was given by the department of music with the help of Miss Moberly, who had charge of the various dances. Every seat in the auditorium was taken. The opera showed fine training and the principals sang with excellent intonation and diction.

B. G.

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LOS ANGELES PHILHARMONIC LAUNCHES A NEW PIANIST

Louise MacPherson Soloist at "Pop" Concert—Grainger Thrills Large Audience—Grauman Symphony Series Brought to Close—Ellis Club Gives Fine Program—Notes

Los Angeles, Cal., April 26.—The thirteenth popular concert on Sunday afternoon was given with the usual finish and fine attention to details that mark each program presented by Mr. Rothwell, and much applause and many recalls testified to the high regard in which the popular conductor is held. "Military March," by Elgar; Strauss' tone poem, "Death and Transfiguration," and the ever popular "Carmen" suite comprised the program, the Strauss number receiving a beautiful reading and arousing much enthusiasm.

Louise MacPherson, a pianist who is new to our audiences, was the soloist, playing Liszt's concerto No. 1 in E flat. Her tone was clean cut, although not powerful, and she has technical brilliancy and a charming presence. Mr. Rothwell gave her most sympathetic support. Conductor Alfred Hertz, from the San Francisco Orchestra (together with Mrs. Hertz) was an interested listener.

GRAINGER THRILLS LARGE AUDIENCE.

The very name of Percy Grainger is thrilling, and his appearance before the crowded house awaiting him on Tuesday evening was the signal for a tumultuous outbreak of applause. His program, varying so little from the one he gave here at his last concert, was disappointing, but his playing was as electrical as ever.

GRAUMAN SYMPHONY SERIES BROUGHT TO CLOSE.

The big Easter program given by Grauman's Symphony Orchestra, Mischa Guterson conducting, brought to a close these concerts which have had such value in presenting fine music to the public and given opportunities to artists. During the summer months, however, Mr. Grauman intends to further the cause of music and latent talent by giving what he terms "discovery concerts," when he will give hitherto undiscovered genius an opportunity to be heard.

ANNA R. SPROTTE TO GIVE COSTUME SERIES.

Anna R. Sprotte, well known contralto, will be under the management of France Goldwater next season and is to give a series of concerts with novelty programs, many of them in costume. Bohemian folk songs and California composers will be featured.

ELLIS CLUB GIVES FINE PROGRAM.

The Ellis Club, one of the finest singing organizations in the West, gave its best concert this season last evening at the Philharmonic Auditorium. All of the impressive-

ness and dignity which are traditional with this organization were in evidence, the program was well chosen and splendidly sung, and the soloists were satisfactory. Anniis Howell, a young soprano who recently returned from study with Percy Rector Stephens, was successful in two groups of songs and a solo with the club. Clifford Lott, baritone, whose artistic work is always admired, was in fine voice, and sang the solos in Foote's "Farewell of Hiawatha" with his customary splendid diction and beautiful quality. Mr. Poulin, director, was warmly applauded, as was also Mrs. Hennion Robinson, the capable accompanist. In the closing number, "Spanish Serenade," by Frederic Stevenson, the club had the assistance of Annie Timmer, cellist; Marguerite Bitter, pianist, and Norma Gould, who gave rhythmical effect and color with castanets.

NOTES.

Louise Gude, soprano and teacher, presented a pupil, Hazel Henderson, in a song recital Monday evening, at the Friday Morning Club House.

Ann Thompson, one of Los Angeles' most engaging pianists, left on Monday for New York for a season of study prior to her Fall engagements.

Another young pianist who will leave shortly for a more extended stay is Mildred Jamison, pupil and assistant of Thilo Becker. Miss Jamison will leave soon for Europe, where she intends to remain for two years. J. W.

SACRAMENTO CLUBS END

A SUCCESSFUL SEASON

Sacramento, Cal., April 28.—The last concert of the season was given by the Euterpians Club under the direction of its founder, Edward Pease, on April 24, at the Tuesday Club House. This singing society is made up of female voices only, and the work was very good indeed. The program was styled "An Evening With Tennyson," and included "Break, Break, Break" (A. Maddey Richardson) and "Crossing the Bar" (Nevin). These were followed by nine selections from "Maud," Edward Pease singing the solo. Then came "The Lady of Shalott," for chorus and incidental solos. Pease succeeds in getting some very fine tonal effects from his singers. His own singing was splendid and showed a voice of beautiful quality and dramatic worth. Mrs. Pease at the piano scored heavily as accompanist. An interesting synopsis of the poet's work was given by Emily Connally.

The Schubert Club, under the direction of Percy A. R. Dow, gave its final concert of the season, April 27, at the Scottish Rite Auditorium. A large and enthusiastic audience greeted this fine mixed chorus. The program, an unusually fine one, was the best given this season. The members seemed to respond more fully to the wishes of their conductor, and there was a marked degree of precision in attack as well as smoothness of tone. The club still

lacks considerably in the matter of dynamics, but it makes up for it in its tonal shadings and pianissimo effects. Dow is a hard worker and he deserves credit for the fine results. The visiting artist was Ethel Noble Johnson from San Francisco, a young coloratura soprano of talent. Her singing was very enjoyable. Mrs. Elliot MacSwain and Nina Hammill were all that could be asked for as accompanists.

Vivian Mezger, a talented young pianist, has joined our ranks and is doing teaching and concert work.

A. Wilmer Oakes has been appointed as one of the music committee of the "Days of '49 Whiskers' Club."

The California State Music Teachers' Association branch gave a '49 concert at Wiley B. Allen Hall. Nearly all taking part wore costumes befitting the occasion, and such old and familiar tunes as "Turkey in The Straw," "The Girl I Left Behind" and "Maiden's Prayer" were given, much to the entertainment of the members. A. W. O.

SAN DIEGO NOTES

San Diego, Cal., April 15.—At his concert here recently, Leopold Godowsky presented a tremendous program. He played the Chopin sonata in B minor magnificently. The audience, not as large as it should have been, was most enthusiastic in spite of the fact that the program was a lengthy one.

The following evening brought Amphion subscribers the pleasure of hearing a great favorite, Mme. Galli-Curci. She was at her best artistically and was ably assisted by Homer Samuels, pianist, and Manuel Berenguer, flutist. This brilliant concert closed a most successful Amphion Club course. San Diegans are promised an even finer series next year.

The S. D. M. T. A., at its March meeting, had the pleasure of hearing Mrs. Reyer, soprano, and the San Diego Chamber Music Trio, in a short program. The trio, composed of Alice Barnett Price (pianist), Jessie Voigt (violin) and Nino Marcelli (cellist), is doing excellent work this year. Mr. Reyer, of the high school, addressed the meeting on the subject of credits for music.

The Mission Hills School of Music is now under the management of E. Alice Holman and promises well.

"Pinafore," given locally for the benefit of our Camp Kearney convalescents, was very successful from every standpoint. Mrs. L. L. Rowan did very good work as Buttercup, showing marked dramatic ability. E. B. B.

Schofield Makes Third Trip South

After having made two recital tours in the South this season, Edgar Schofield, baritone, will again journey to that section of the country to give a recital May 19, at Shreveport, La. His program will include the aria, "Vision Fugitive," from Massenet's "Herodiade," groups of French, English and folk songs and a number of negro spirituals.

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MUSICAL COURIER

CINCINNATI SYMPHONY CLOSES FOURTH SEASON UNDER YSAYE

Emil Heermann Soloist at Final Concerts—Alma Beck Sings with Orpheus Club—Notes

Cincinnati, Ohio, April 27.—The season that has just come to a close for the Cincinnati Symphony Orchestra marks the termination of a very notable and auspicious one for this fine musical aggregation. The season was also the fourth under the direction of Eugene Ysaye and under the management of A. F. Thiele, and the record of the four years has been a most remarkable one in the matter of achievement. Not only has the orchestra given many fine concerts locally, but it has also been heard in numerous other cities, where the director and members made a profound impression.

It is estimated that during the past four years the orchestra has been heard by 322,000 people. There were concerts given in 119 cities in nineteen states and Canada. The largest concert was given at Milwaukee, where 7,327 attended one concert, although both in New York City and Atlanta, Ga., large audiences were likewise present. The orchestra traversed a large section of the country, only omitting the far West.

During the past year forty-three concerts were given in Cincinnati, and sixty-two in other cities, making a total of 105 concerts, this being the largest number ever played before by the orchestra in any single season.

In addition to the regular concerts a number of children's concerts were given, these being in the nature of an innovation but being greatly appreciated.

More requests have already been received for next season than can possibly be cared for, as a number of concerts will have to be given in Cincinnati. The reputation of Cincinnati from a musical point of view has been much benefited by the fine work of the orchestra, and the residents are justly proud of an organization that has done so much to help in the upbuilding of the city in this respect.

HEERMANN SOLOIST AT FINAL CONCERTS.

The final pair of concerts of the symphony series were played at Emery Auditorium, April 21 and 22. They marked a fitting climax for the Cincinnati Symphony Orchestra, and only added to the laurels that have been won in the past few months. The character of music played was in keeping with the high standard that has been the outstanding feature of these musical treats.

In addition to a splendid orchestral program, Emil Heermann, concertmaster of the orchestra, was heard as soloist. He has long enjoyed a reputation as a violinist of the highest attainments. He chose the Brahms concerto for violin, in D major, op. 77, a work that demands the highest skill and interpretation. Mr. Heermann proved that he knows the concerto, and understands the intricacies demanded of the performer. His technic was well nigh perfect, and he entered into the spirit of the entire composition with ease and confidence that made it a delight to the large audience present. There was an ovation following the playing of the work. Mr. Heermann has not done much in concert work for some time, much to the regret of his large number of warm admirers, and the opportunity for hearing him was indeed an occasion for an outburst of heartfelt appreciation.

The concert opened with the overture to "The Magic Flute," by Mozart, and was delightfully played. Other numbers included a symphonic paraphrase, "Macbeth," by S. Dupuis, a number that had not previously been heard at these concerts; also "Kermesse" from an orchestral suite by Dalcroze. The first was characteristic of the mournful tragedy by Shakespeare, and was solemn and gloomy, the style being rather impressionistic. The concert closed with two Wagner numbers, the prelude to "Parsifal" and the overture to "The Mastersingers," both being well played.

ORPHEUS CLUB GIVES FINAL CONCERT OF SEASON.

The third and final concert to be given by the Orpheus Club during the present season was heard at Emery Auditorium on April 20. There was a large audience present, and under the able direction of Prower Symons, who has been able to accomplish a great deal with this organization of men singers, the concert was greatly enjoyed. Material progress has been made in phrasing and shading and the effect is very gratifying. There were several numbers that were above the ordinary, such as the "Bedouin Song," by Rogers; "Who Sails with Drake," by Chudleigh Candish, and "Roadways," by Dinsmore. The club also sang a number of English and Irish folk songs, which were very fine.

The soloist was Alma Beck, a contralto, who formerly lived in Cincinnati. She had been heard here before, and had gained an enviable reputation as a concert singer. She possesses a voice of decided merit, which showed to best advantage in the Saint-Saëns aria, "Amour, Viens Aider," from "Samson and Delilah." She sang also a number of Russian and French numbers, and the "Lazy Song," by Corinne Moore Lawson.

The Norwood Musical Club gave one of the most interesting concerts of the season on April 25.

NOTES.

An enjoyable concert was given by the Clifton Music Club some days ago when four new songs by Emma Beiser Scully were heard, being sung by Mrs. Louette Richl Luecke. The titles of the songs were "When Spring Is New," "For," "Day Dreams," and "At Sunset." The words were written by Miss George Elliston.

Marguerite Melville Lisziewska, member of the artist faculty of the Cincinnati Conservatory of Music, appeared as soloist in Detroit on April 23, with the Detroit Symphony Orchestra, playing the Theo Ysaye concerto.

A concert was presented for charity by talent from the College of Music at the Academy of Notre Dame of Providence, Newport, Ky., on April 21. The soloists were Irene Gardner, pianist; Giacinto Gorno, vocalist, and William Morgan Knox, violinist.

John A. Hoffmann offered a number of his pupils in a vocal recital at the Cincinnati Conservatory of Music on April 18. The following were heard: Mrs. Clarence Boyer, Ruth Bohlander, Amy Louise Joerger, Freda Helmer, Mrs. J. B. Brooks, Melva McBride, Marie Reutti, Sylvia Geisler, Meta Strielman, Susie K. Stover, Irene Melzer, Louis

J. Windgassen, Marguerite Katenbrink, Herman Wordeman and Lydia Cleary.

A pupil's recital was given at the Odeon on April 22, participants being from the classes of Lino Mattioli, Lillian Arkell, Rixford and Romeo Gorno, all of the College of Music.

A joint students' recital, from the classes of Zelda Grusd (piano) and Celia Kaufman (violin), was given at Norwood Hall on April 24.

Mr. and Mrs. Philip Werthner presented three of their advanced pupils on April 21 in a joint piano and vocal recital. The recital was given at their residence studio, 2371 Kemper Lane. Those taking part were Mrs. W. H. Tarr, Jr., contralto; Norma White, soprano, and Viola Richardson, pianist.

During the coming summer several members of the Cincinnati Symphony Orchestra will go abroad. Eugene Ysaye, the director, and his secretary, Leo Driesseus, will depart late in May. Just after the close of the season Gabriel Ysaye will leave for Belgium to spend the summer. Emil Heermann, concertmaster, accompanied by Mrs. Heermann, will leave in the early part of June to remain abroad for the summer. They will visit Mr. Heermann's father, Dr. Hugo Heermann, and other relatives. Ernest Pack, one of the first violinists, will visit his mother in Budapest. Joseph Vito, harpist, will spend the summer in Chicago, accompanied by his family.

The Woman's Musical Club gave a delightful musical at the home of Mrs. Clarence Browning on the afternoon of April 5. The program was made up of French and Russian compositions. Those taking part included Mrs. Clarence Broeman, alto; Mrs. Millard Shelt, violinist; Florence T. Watts, soprano, and Irene Gardner, pianist.

The Bach Society celebrated the birthday of Bach on March 29. An enjoyable program was presented, there being a number of novelties included that added much to the entertainment.

J. H. Thuman, manager of the College of Music, gave a lecture on April 9 before the Jewish center, on "Music in America."

Grady Cox, pianist, presented a number of his pupils in a matinee recital at the Cincinnati Conservatory of Music on April 5.

Pupils of Amelia Staaf were heard in a matinee recital on April 12 at the Cincinnati Conservatory of Music.

The regular meeting of the Monday Musical Club was held at the residence of Mrs. Charles Towne on the afternoon of April 11.

Students of the College of Music appeared in a recital in the Odeon on April 8. They were pupils of Lillian Arkell Rixford, Mary Venable, Giacinto Gorno and Adolf Hahn.

Jean Verd, of the Cincinnati Conservatory of Music, presented several of his pupils in a piano recital on April 11.

Ralph Thomas, Cincinnati tenor, who has been singing at the Capitol Theater here, will return to Milan, Italy, in May, to resume his vocal studies with Angelo Parola. He was graduated from the College of Music, and after studying at the Paris Conservatory, and in Italy, he returned to this country and accepted a position as instructor of voice at the Dayton Conservatory of Music.

Charles Heinroth gave one of his regular organ recitals at the East High School, under the auspices of the College of Music, on April 11.

An enjoyable song recital was given on April 22 by the pupils of Albert Berne at the Cincinnati Conservatory of Music.

The Woman's Club's music department gave a concert on April 6, made up of Bach, Beethoven and Brahms numbers.

Helma Hansen presented a number of her pupils in a piano recital at the Cincinnati Conservatory of Music on April 7.

"The Crucifixion," by Stainer, was sung at Grace Church, Avondale, on April 9, by a choir of men's and boys' voices, under the direction of Prower Symons.

The Woman's Club concert in honor of Bach was presented on April 6. The feature of the concert was Beethoven's settings of Scotch songs with violin and cello obligato. Those participating included Mrs. Clarence Braman, Mrs. Wells, violinist, and Dorothy Lyon, cellist.

William Morgan Knox, violinist; Romeo Gorno, pianist, and Giacinto Gorno, vocalist, members of the College of

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Music faculty, gave a radio concert on the evening of April 7 at the W. L. W. radio station.

A special musical program was rendered at St. Peter's Cathedral on Palm Sunday, including some fine numbers. The choir was under the direction of Prof. John J. Fehring.

A fine program was given at St. John's Church on April 9, John A. Hoffmann, choirmaster.

Margaret Spaulding, soprano, pupil of Dan Beddoe, and Grady Cox, pianist, pupil of Frederic Shaler Evans, gave a joint recital at the Cincinnati Conservatory of Music on April 10 at the Conservatory Hall.

A special concert was given by the Orpheus Club at Emery Auditorium on April 24, under the auspices of the Cincinnati Christian Business Women's Council. It was for the benefit of the Virginia Asher Business Women's Council.

Katherine Reece, a pupil of John A. Hoffmann, gave a song recital at the Cincinnati Conservatory of Music on April 20. Her program included a varied list of songs, which were suited to her fine voice.

A number of pupils from the class of Mme. Liszewska, of the Cincinnati Conservatory, were heard in a piano recital on April 23.

The Melton Musical Club presented a request program at the residence of Mrs. Frank Woodward on April 26.

An enjoyable musical program was rendered at the Westwood M. E. Church on April 24, in celebration of the twenty-fifth anniversary of the present building. The musical was under the direction of Edward F. Myers.

Alma Betscher presented a number of her pupils in a piano recital at the Cincinnati Conservatory April 21.

Elizabeth Cook, a teacher of piano at the Cincinnati Conservatory, left recently for New York City where she will attend the rehearsals of her cantata for women's voices, "The Sea Fairies' Song," to be given by the Parnassus Choral Club on May 1. Besides acting as accompanist for her own composition, Miss Cook will be presented by the Parnassus Club in a piano recital.

The pupils of Romeo Gorno of the College of Music were heard in a program in the Odeon on the evening of April 26. They were assisted by several pupils from the violin class of Adolph Hahn.

Dan Beddoe of the Cincinnati Conservatory of Music gave a song recital at Berea College, Berea, Ky., April 21. He was in splendid voice and gave one of his happily arranged programs.

A recital was given by the pupils of Ottlie Dickenschied in the Odeon on the evening of April 24.

The choir of St. John's Evangelical Protestant Church presented the "Gypsy Rover," a three-act musical comedy, at the Odeon on April 19 and 20. A chorus of thirty-five voices, under the direction of Henry Thuman, was heard.

A very delightful musicale was enjoyed at the Hotel Sinton on April 25, for the benefit of the building fund for the Friendless and Foundlings. The soloists appearing on this occasion were prominent in Cincinnati musical circles, being Marguerite Melville Liszewska, pianist, and Dan Beddoe, tenor. The concert was given in the ball room, which was crowded with admirers of the principals, and the numbers, which were much enjoyed, included the Beethoven rondo, op. 51, No. 2; the Chopin fantasy, op. 49, and the Schubert-Liszt "Soiree de Vienne," and Handel's recitative and aria, "Love Sounds the Alarm," from "Acis and Galatea."

W. W.

Many Engagements for Emily Stokes Hagar

Emily Stokes Hagar was soloist with the Bethlehem Steel Company's Male Chorus, John T. Watkins, conductor, at a concert given in Easton, Pa., April 7. In reviewing the event the following day the critic of the Express stated that Mrs. Hagar delighted all by her singing and showed that she is an artist of the highest type. Her charming personality is also greatly in her favor. The Easton Free Press was of the opinion that a great deal of enjoyment was added to the program by the singing of Mrs. Hagar, who has a wonderfully rich and sweet voice. One of the items in the review which appeared in the Bethlehem Times was to the effect that the soprano was overwhelmed with applause whenever she appeared.

Other April engagements filled by Mrs. Hagar were as follows: 22, private musicale, Germantown, Pa.; 24, annual concert, Chambers Wylie Church, Philadelphia; 25, reception, Philadelphia; 26, noon, Rotarian Club, Bethlehem; 26, evening, Bethlehem Steel Company's Male Chorus, Bethlehem. May 1 Mrs. Hagar sang at the Music Supervisors twenty-fifth anniversary celebration at the Bellevue Stratford, Philadelphia, and May 2 she was soloist for the West Philadelphia Musical Association. Thursday, May 4, she was booked for "The Golden Legend" with the Frankford (Pa.) Glee Club. May 8 there was a recital at the Bellevue Stratford, Philadelphia, and May 8 she was soloist with the Concordia of Wilkesbarre. Forthcoming engagements include May 19, Camden, N. J., and May 27, when she will be one of the soloists in the Bach B Minor Mass at the Bach Festival at Bethlehem.

Raymond Simonds Having Active Season

Raymond Simonds, the young tenor, has been active in New England lately after a successful tour of the South. Mr. Simonds was heard with the Boston Symphony Orchestra on March 26 in Symphony Hall, and at a recital with the Duo-Art in Boston on April 28. He is engaged for a recital in Beverly, and will appear as soloist with the Harvard Alumni Chorus in its forthcoming production of fragments from John K. Paine's "Oedipus," May 19 and 21, at the Harvard Club, in Boston. On May 18 Mr. Simonds will be heard in a joint recital in Southbridge with Laura Littlefield, and the well known soprano, for the benefit of the Radcliffe Endowment Fund.

Martucci Pupils Heard

Beginning on March 27, and on every Tuesday afternoon during the month of April, a series of piano recitals was given at the studio of Paolo Martucci, at which some of his artist pupils have appeared before a number of musical people and friends. At the last one, on April 25, two of Mr. Martucci's youngest and most talented pupils were heard. They were Dorothy Mansfield and Michael Lepore, both fifteen years of age, and who, one could say, were almost finished artists. They played compositions by Scarlatti, Mendelssohn, Chopin, Martucci, Ferrata, etc.

MUSICAL COURIER

Chicago Musical College and the Great Violinists

The return of Prof. Leopold Auer to Chicago to officiate as one of the judges at the annual competition for prizes held in Orchestra Hall, April 29, calls to mind the great service to violin art that has been performed by the Chicago Musical College in bringing to America so many of the illustrious representatives of violin virtuosity. The determination of the institution to make its violin department the first in the country began many years ago. One of the great teachers whose influence was admirable was S. E. Jacobsohn, whose genius for teaching brought forth some of the most sterling artists of a quarter of a century ago. Somewhat later Bernhard Listemann came to the fore and following him the illustrious Sauret came from Europe to head the Chicago Musical College violin department. For several years Sauret dazzled the public with his extraordinary brilliancy, and when his contract having expired he returned to Europe, Hugo Heermann, one of the most distinguished of the German violinists, replaced him and turned out some remarkable pupils. Contemporary with Heermann was Theodore Spiering, whose gifts conferred no little lustre upon the department. Leon Sametini, who now is the senior member of the Chicago Musical College's violin faculty, joined the institution a number of years ago and has proved to be not only one of the most brilliant and polished among the virtuosi but also one of the most richly endowed teachers.

That the enterprise of the institution is not less now than it was in its earlier days may be believed when it is stated that Prof. Leopold Auer relates with gusto how, after descending the gangplank of the steamer which had brought him to America, he met the first American citizen in the person of Carl D. Kinsey, who invited him to join the faculty of the Chicago Musical College. The acceptance of that invitation brought Prof. Auer to the great Chicago institution for several successive summers and it brings him there again for the master school, which opens June 28.

Public Recital at American Institute

Something out of the ordinary was Francis Moore's participation in the students' public recital at the American Institute of Applied Music, April 22, when he played Grainger's "County Derry," Guion's "Turkey in the Straw" and the Verdi-Liszt "Rigoletto" fantasia. His playing started the program given by pupils of Miss Chittenden (piano), Mrs. Zedeler-Mix and Mr. Spiering (violin), Mr. Klibansky and Mr. Lanham (voice). The large variety contained in the thirteen numbers of this program may be surmised from the partial list of composers whose works were played and sung, viz.: Sibelius, Chopin, Leschetizky, Beethoven, Chabrier, Brahms (piano); Brown, Garlan, Gounod, Wilheby, Taylor, Ries, Handel (voice), and Bach-Burkemester and Wieniawski (violin). The performers on the program were some of the well known students as well as newcomers,

namely, Marjorie Fouts, Doris M. Hauck, Frederick J. Hanlon, Teddy Abramovitz, Nancy Hankins, Grace Hardy, Edna Oster, Charles Brandenberg, Margaret Spotz, Grace Marcella Liddane, Morris Goldberg and Irene Miller.

The ninety-eighth sonata recital, April 28, had on it a piano sonata by MacFadyen, played by Dorothy Leach; the trio in G major (Mozart), played by Em Smith, C'Zelma Crosby and Alice Nichols; the sonata in E (Beethoven), played by Samuel Prager, and another novelty, the "Triple Sonata," op. 3, No. 1, by Douglas MacOllum Stewart, this last played by the trio. The usual large attendance and close interest was shown in this program.

Record for Bach Festival Artists

In connection with the Bach Festivals held at Bethlehem, Pa., it is interesting to note that Nicholas Douty has sung at every one since their inception, this year's event, May 26-27, marking his seventeenth appearance as soloist. Charles Trowbridge Tittmann comes second with a record of six consecutive festivals, then Mildred Fass with five to her credit, and Merle Alcock comes fourth, having been engaged as soloist for three consecutive years.

Lawson a Welcome Visitor in Richmond

Among the recent engagements filled by Franceska Kaspar Lawson was one in Richmond, Va., and the next day the Times-Dispatch of that city had the following to say in reviewing the recital: "Franceska Kaspar Lawson, of Washington, gave a most delightful and artistic song recital at the High School Auditorium. . . . She completely won her audience and will be a very welcome visitor whenever she returns."

Hayden to Sing at Oberlin Festival

Ethyl Hayden, the young lyric soprano whose New York debut was one of the successful events of the music season, will appear as soloist in the performance of Pierne's "Children's Crusade," to be given May 19 at the Oberlin, Ohio, Festival.

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OPINIONS OF THE PRESS

Miquelles and Marjorie Moody Score

Renée-Longy Miquelle, pianist; Georges Miquelle, cellist, and Marjorie Moody, soprano, divided a recent program at the Concord Woman's Club, stirring the Press reviewer to unqualified praise, as follows:

Of the many excellent concerts given by the club, Friday night's seemed quite the finest from an artistic standpoint, and it easily ranked among the half dozen best things of recent years in Concord. Mr. Miquelle's work was of a character to make him stand out most vividly in the minds of his hearers. He is, indeed, one of the finest cellists the writer has heard anywhere. His playing is remarkable for its delicacy of tone and phrasing, and the finesse revealed is of the quality associated rather with the violin than with the perhaps more unwieldy cello.

The team work of M. and Mme. Miquelle in the opening and closing numbers was admirable. It is a joy in these hectic times to hear the music of the early eighteenth century, with its beautiful melody and dignified simplicity. Excellent contrasted with the Sammarini number was the final Saint-Saëns number, in somber majestic climax.

M. Miquelle's solos were each a new revelation of his artistry—the gipsy moods of the "Czardas," the exquisite cantabile of the Jean Hure "Air," and the gay lightness of the "Allegro," which closed the group. The appreciation of the audience was rewarded by Kreisler's famous piece as an encore. Mme. Miquelle accompanied her husband with a judgment and good taste equal to the more brilliant work she displayed in the ensemble numbers. The work of properly subordinating oneself in accompaniments is a gift which is not always possessed by the concert pianist.

Mme. Miquelle had the opportunity to display her individual ability in her own well chosen group of piano pieces. Again we commend the choice of a piece of the older classic style in the Scarlatti capriccio. Our minds may return with a sigh of relief to these beautiful and stately pieces when next our ears are tortured by some of the present day horrors, which our children call music.

The "Buddha" seemed to us the most impressive of Mme. Miquelle's group, in its mystery and repose. The brilliant Debussy "Danse" made an excellent contrast in a group most skillfully and enjoyable played.

The audience was especially cordial to Miss Moody. She has the charm of youth, and a most lovely and flexible soprano voice. Her singing of the "Ernani" aria was an unmixed joy, and was so heartily applauded that she sang an encore. In her group of songs, she evidently substituted a lullaby for the second number, and all three were so charmingly sung that a double encore was demanded by the delighted audience. She was ably accompanied by Ernest Harrison.

Grainger's Great Popularity

The Spokesman-Review of Spokane, Wash., April 8, has the following to say regarding the eminent pianist-composer who appeared in recital in Spokane, April 7:

A large and enthusiastic audience filled the Auditorium theater last evening to hear Percy Grainger in the last of the Spokane Symphony Society artists' series. It was probably the most enjoyed of all the entertainments this season for the reasons that make Mr. Grainger the most popular of all the pianists before the public today.

Mr. Grainger has an excellent and serviceable technic, large, capable hands, and a style that is forcible, strenuous and individual. When needed he has an iron attack, a thunderous bass, with which he piles up his climaxes. Then again he will deal in effective piano and lightning scales.

The Bach "Prelude and Fugue," which opened the program, was given with largeness of conception which did not prevent a clear delineation of the themes. It settled Mr. Grainger's prestige with the audience, which greeted the finale with tremendous applause. The Liszt polonaise in E major was brilliant in execution and practically resulted in an ovation.

Then Mr. Grainger came down from his pedestal and showed his native form in a number of what, for want of a better name, may be called "Folk Airs." Here Mr. Grainger cast off some of his rigidity and spoke a charming musical vernacular with immense success.

Mr. Grainger's own compositions played by himself were the ones that won him the complete suffrage of his hearers. They are breezy, rollicking, tender, gay; they set one's feet dancing, one's lips to smiling and they explain why he has so large a vogue among people who would rather be cheered than sobered.

Mr. Grainger may pride himself on his pianism, and he has a large command of his instrument, but the affections of the audience were reserved for "Country Gardens" or "Irish Tunes from County Derry." There spoke Mr. Grainger as he lives and has his being.

And he was good about the encores. He gave eight.

Gescheidt Pupil's Success with Music Clubs

A notable success in connection with the recent meeting of the Federation of Music Clubs in Philadelphia was that of Inez Harrison, artist-pupil of Adelaide Gescheidt. She appeared at the Artists' Concert, and made a "hit," according to all who heard her, as well as quoting the Ledger and other papers. She sang in Pawtucket, April 23, and had similar success. Three notices follow:

Inez Harrison, contralto, opened the program with two songs of Brahms and two of Strauss, all of them finely done. Miss Harrison employs her voice with the feeling of the true artist, and gives the impression of power in reserve, in addition to that re-vealed.—Philadelphia Ledger, April 20.

Few singers who have visited Pawtucket of late have received such a cordial greeting as did Inez Harrison, who gave a recital on the evening of April 24. Miss Harrison has studied extensively in New York and Germany, and has been appearing on the concert stage throughout the country, and her appearance in her home city last night called out a large audience to greet her. Her enthusiastic reception increased as the program developed. Her songs included some operatic selections as well as more simple airs, one of the most pleasing being "Mon Coeur S'ouvre à ta Voix" from "Samson et Dalila." Other numbers of special merit were, "Good Night" (Rubinstein), "Cécile" (Strauss), and "Song of the Open" (LaForge).—Pawtucket Evening Times.

Possessed of a rich contralto voice, Miss Harrison sings with a delicacy of expression that marks her as a finished artist. She has a wide range and rare quality of tone, and at no time during her long program did she fail to interpret her songs with true artistic sense.—Providence News.

Meisle Triumphs Again

It is seldom that a singer in her first season on the concert platform meets with as enthusiastic a reception from the hands of the musical press as has Kathryn Meisle in the past year under the management of M. H. Hanson. Her most recent triumph was as soloist with the Harmonic Club in Cleveland. James H. Rogers, the well known critic of the Cleveland Plain Dealer, wrote in glowing terms of the young American contralto's recent appearance there. His notice in part follows:

A notable addition to the long roster of concert singers heard here for the first time because of the enterprise of the Harmonics, is Kathryn Meisle, who delighted last night's audience and won plaudits.

Miss Meisle, a contralto, is little known to fame, so far as our own knowledge goes. In fact, we had never heard of her until we read her name on the Harmonic Club's prospectus for the season just ended. We are neither a prophet nor the son of a

prophet; but we firmly believe that a brilliant career awaits this young American singer.

She possesses a voice not excelled in opulence by that of any contralto to be heard on our concert platform today. And it is a voice that has warm musical quality and purity of timbre to command it. Furthermore, it has extraordinary range and flexibility. These latter attributes were convincingly disclosed in a florid Italian aria, ordinarily considered the exclusive property of coloratura sopranos. And we confess that we prefer the soprano voice in music of this sort. It was well done, but delivered in tones of such amplitude, it seems to partake of the nature of a "stunt." All the same, Miss Meisle can be assured that the toll of contraltos who could do it all is very small, indeed.

But that was only one number. Miss Meisle revealed interpretative insight, intelligence and animation in a varied selection of lyrics. She showed this in the glowing fervor with which she sang Gretchaninoff's "My Native Land" and Frank Bridge's "Love Went a-Riding," a whirlwind of a song, by the way. And there was tender expressiveness in Griffes' pensive and lovely "By a Lonely Forest Pathway," and hearty humor in Stanford's "Bold Unshakable Boy." In sum, an uncommonly interesting singer, with a superb natural endowment.

Yon Wins in Birmingham

Pietro A. Yon appeared in concert at the First Baptist Church, Birmingham, Ala., on March 28, on which occasion he scored another big triumph. The Birmingham News of March 29 had the following to say of this performance:

Music lovers of Birmingham turned out in large numbers Tuesday night to hear Pietro A. Yon, famous organist and composer, in his organ concert at the First Baptist Church, and they were not disappointed. Of the nine numbers on the program three were Mr. Yon's own compositions, and these especially received the enthusiastic appreciation of the audience, which was quick to recognize not only the excellent technic of this master, but also his wonderful powers of interpreting most difficult sections of the great masters.

The program opened with "Sonata Primaf," by Don Pagella, and in the interpretation of this opening number Mr. Yon quickly showed himself to be a master of his art, following this with the appealing French lullaby "Frère Jacques" by J. C. Ungerer, with its beautiful chimes and other most charming effects.

Skill and technic of a different order were displayed in Mr. Yon's rendition of such numbers as Bach's "Prelude and Fugue in A minor" and "Visions Poétique" by Remondi, and in the latter number the rousing of the elements was especially well interpreted.

Other numbers included "La Goccia" by Remondi, and "Echo" by Yon, as well as the "Italian Rhapsody" by Yon, which introduced the "Hymn of Garibaldi," "La Violette" and "La Belle Giuggi," all blending into a most striking rhapsody. "Christus Resurrexit," depicting the resurrection of Christ, was a most unusual number and given an unusually effective interpretation by this master of the organ, while the last number "First Concert Study," by Yon, gave him excellent opportunity for displaying his mastery of pedal playing.

As a closing encore, insisted on by the enthusiastic audience, Mr. Yon played "American Rhapsody," also one of his own compositions, in which are embodied several of the stirring national favorites.

Bowes Artist Makes Hit

Charles Bowes, who used to be one of the assisting teachers to Jean de Reszke in Paris before the war, who taught during the war in New York until he became music master at the Newport Naval Station, and who since the war has established a studio in Los Angeles, has just had an unusual success with one of his pupils. Corinne Harris is her name and on March 26 she was a soloist at the eleventh concert of the Los Angeles Philharmonic Orchestra, Walter Rothwell conductor, singing the familiar aria from "Tannhäuser" and "Elsa's Dream" from "Lohengrin." Eighteen months before she had been a female baritone in vaudeville. In fact she did not appear in public at all from the time she left the stage and entered Mr. Bowes' studio until eighteen months later when she made a "hit" as soloist with the orchestra. The Los Angeles critics spoke very highly of her work, as follows:

A young goddess of song by the name of Corinne Harris lifted her vocal wand and completely captivated her hearers. Hers was a triumph of youth, cleverness and fiery impulse all united with a voice of the greatest possibilities. She is to the manner born, having all that goes to make singing what it should be—an overflow of zealous spirit. She sang the "Tannhäuser" aria in a way to impress it deeply within our memory and was rewarded with an ovation that must have warmed her courageous heart. For it takes just this, among other qualities, to weather successfully a first appearance with as great an orchestra as the Philharmonic. I enjoyed her

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vocal powers, her tonal surety and firm grasp of tempi, and her ample range, but even more than these her winsome personality. Miss Harris caught the dreamy impulse of Elsa's "Dream" and made one feel its inner sensitiveness and again she triumphed, and not alone she, for the orchestra shared with her the honors of the moment. There is no doubt hovering in the minds of those who heard this newcomer yesterday as to her future, and those who have her in training can well feel proud of their charge.—Los Angeles Evening Herald.

She has a voice that is both sweet and powerful; more, she has unusual feeling for the dramatic significance of what she sings, and is not merely a voice opening in vacuo, but a personality that reaches out to you, thoroughly coloring everything she does. The roundness and color of her high notes was what most impressed the reviewer.—Los Angeles Daily Times.

It marked the first engagement of this young artist after a period of intensive training of only eighteen months under Charles Bowes, vocal instructor, of Los Angeles. Miss Harris' clear, vibrant soprano was somewhat of a revelation to those who knew of the brief period of study behind it, and was accepted by others as consummate artistry, no suggestion of the amateur being manifested by this young singer.—Los Angeles Examiner.

Elaborate Praise for Palmgren and Jaernefelt

Selim Palmgren and Maikki Jaernefelt came to America about a year ago and immediately won national recognition of the excellence of their musicianship and the great artistic merit of their separate and joint offerings. Palmgren is one of Finland's most prominent and gifted composers and a pianist of brilliant attainment. Mme. Jaernefelt has long been recognized as one of Finland's most famous singers and has been acclaimed throughout Europe as an artist of the highest order. Some excerpts from the American press here given show that they have been equally appreciated here.

(Maikki Jaernefelt) is heart and soul a sincere artist. She has a voice of large volume and of fine quality. . . . rare gifts and attainments.—New York Tribune.

An ardent and eloquent interpreter.—New York American.

Pleasant at American debut.—New York Times.

New York could do with a great deal more of such singing. . . . sang with beauty of tone and proper feeling.—New York Globe.

Has the seriousness of Schumann Heinik. She is worth as much as fifty unemotional, pretty voiced sopranos.—New York Evening Telegram.

Beauty of voice and interpretative art. Moments of high delight, particularly in a group of movingly beautiful songs by Palmgren.—New York Evening Post.

Hers is a striking personality.—New York Evening World.

A soprano of very rare ability. . . . Her voice of splendid timbre and of genuine quality, rich in color and delightfully pleasing. . . . She possesses a personality that wins you at once.—Warren Tribune.

Voice of genuine quality, rich in color and delightfully pleasing. Port Arthur, Canada, Daily News Chronicle.

Has a dramatic soprano voice of great power and feeling. Her interpretation . . . thrilled the audience with its emotional appeal. She sings with imagination.—Morning Astorian.

A most artistic and refreshing musical event. . . . Her voice is of beautiful quality and she sings with unusually effective expression. She was recalled many times.—Portland, Ore., Journal.

Both Palmgren and Mme. Jaernefelt were cordially received. The event was one of the big concerts of a busy season.—Portland Oregonian.

Mme. Jaernefelt thrilled her audience.—San Francisco Call and Post.

Mme. Jaernefelt sang Caccini's "Amarilla" admirably, and that is a thing very few singers can do. . . . One of her best songs was Lieurance's "By the Waters of Minnetonka." She put into it something like what the Scandinavian cow-girls put into their cattle-calls. It was charming.—San Francisco Examiner.

Palmgren played his own music excellently, and with full appreciation of its meaning and intent.—New York Globe.

Ranks next in significance after Jean Sibelius.—New York Tribune.

Was cordially greeted by an audience that filled Aeolian Hall.—New York Times.

The foremost of the younger composers of Finland. . . . a poet and magician of tones. . . . (The Sea) a fine and original musical utterance, big and noble in feeling and movingly splendid in expression.—New York Evening Post.

Fine musicianship and technic.—New York Evening Mail.

Impressive as pianist.—New York Evening Journal.

The composer, gigantic, was at the piano. He is a pianist with splendid rhythm and technic. . . . a composer who has the power and concentration to speak with the large voice of the early gods.—Boston Post.

An emotional pianist. . . . his playing was a joy. . . . masterly technic and vision. . . . "The Sea," his own composition, was one of the most beautiful numbers.—Morning Astorian.

Palmgren paints in rare and exquisite colors. . . . They are like the pellucid pool in which one beholds the image of nature softened by the reflection. . . . He was recalled many times.—Oregon Journal.

A new world genius worthy to have his name ranged side by side with those of the great composers of our day of whatever nationality. . . . A big composer of virile, strong imagination, a poet and interpreter of the grandeur of nature. . . . it is a pity he did not play more.—Portland Oregonian.

He expresses himself with real art.—San Francisco Examiner.

Mr. Palmgren's noble pianism, which absolutely shuns the sensational or artificial, helped the performance of the concerto to an artistic rendering that made a very fine impression. Enthusiastically received, Mr. Palmgren had to play one extra number after the

other, giving with beautiful characterization of their individual strain of creative power. . . . His brush moves with a master's stroke.—San Francisco Chronicle.

A thoroughly interesting personality. . . . Mr. Palmgren is contributing something of real value to the art of music.—Minneapolis Daily News.

Rosa Ponselle's Unusual Accompanist

Rosa Ponselle's very successful recent recital in Symphony Hall, Boston, has already been noticed in this paper, but there was one feature which hit the Boston critics and which was not mentioned. That was the fact that in two of her numbers her accompanist, Stuart Ross, gave place to the Ampico. There was no announcement made of this feature in advance and the novelty proved a great delight to the audience.

The Boston critics treated the Ampico in this connection as it deserved to be treated, that is with the same consideration for its musicianly qualities as they have for those of a human accompanist. Philip Hale said in the Boston Herald: "Mr. Stuart Ross played the accompaniments except two which that wonderful invention, the Ampico, accompanied most musically and competently." Boston's other well known critic, H. T. Parker, specially mentioned the Ampico in the Transcript:

For a time in her concert in Symphony Hall last evening Miss Rosa Ponselle's powers and performance had a dangerous rival in those of her accompanist—not the excellent Mr. Stuart Ross who served in that capacity through most of the evening, but the unseen player of "The Ampico." In two numbers—the sentimental "Vissi d'Arte" from "Tosca" and Spross' "Will o' the Wisp"—Miss Ponselle and her piano were alone upon the stage. When she would begin each one of them she nodded gaily to the instrument and forthwith it did its appointed task, as the saying goes, with neatness and despatch.

Three other Boston papers also gave the silent accompanist—if one may so call it—special notice:

A novel departure was her singing to the Ampico accompaniment of "Will o' the Wisp" by Spross, and the familiar aria "Vissi d'Arte" from "Tosca," the registration and effect of the accompaniment being as near human as could be desired.

—Boston Traveller, April, 1922.

But the biggest number of the evening was her singing of "Vissi d'Arte" from "Tosca" while the piano played her accompaniment brilliantly, accurately, precisely, without anybody at the keyboard. This piece of witchcraft was accomplished by the Ampico inside a piano, a feature of the concert which was not advertised, which surprised the audience and which astonished and delighted it. She also sang a sprightly number called "Will o' the Wisp" by Spross, with the Ampico.—Boston American.

In the song of Spross, "Will o' the Wisp" and the "Tosca" aria she was assisted by the Ampico, the playerless piano, which like a well rehearsed musician, accompanied the singer as admirably as if a living man had been manipulating the pedals and keys.—Boston Post, April 10, 1922.

Karle Warmly Received in Oneonta

Theo Karle received a most cordial welcome in Oneonta, N. Y., recently, the following giving an idea of his greeting:

Not a few who were present last night had heard Theo Karle on the concert stage, and many had listened with delight to his reproductions on the Brunswick records. Their unstinted praise had awakened interest on the part of all lovers of the melodic art so that it was not to be wondered that every seat in the auditorium was occupied by an audience which was not only attentive but also appreciative and sympathetic. The singer gave the best of himself to his audience which was heavy in applause but not less so in that rapt attention which is higher than praise.

The program which began with a classic number was followed by songs by Holmes and by perhaps the most difficult selection of the evening, "Cielo e Mar" from "Giocanda." In this aria a voice of extraordinary power, of genuine appeal and unusual taste in phras-

ing, as well as discretion in the artistic nuances, was heard at its best.

At the conclusion of the program Mr. Karle responded to the enthusiastic curtain calls. The audience was delighted with the singer and it would be a pleasure to his hearers to greet him again.—Oneonta Times.

Evelyn MacNevin Charms Canadians

Evelyn MacNevin, who recently gave a successful song recital in Aeolian Hall, New York, followed this with a recital in Toronto of which the press of that city wrote as follows:

Evelyn MacNevin of New York, formerly of Canada, attracted a large and representative audience to Masonic Temple last night to hear her first program in this country. She has already had distinguished success in New York. Miss MacNevin is a cultured musician. She is a good example of a young artist who has spent years in various phases of musical art; she has studied both violin and piano with good results. Her voice is a pure contralto which (Continued on page 54)

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Mary E. Breckin, 354 Irving Street, Toledo, Ohio, Detroit, Mich., June, 1922; Toledo, Ohio, July, 1922.

Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Ore., June, September and March.

Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Columbus, Ohio, June, July; Bellefontaine, Ohio, September.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Currey Fuller, Rochester, New York.

Ida Gardner, 15 West Fifth Street, Tulsa, Okla.

Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; San Antonio, Texas, on June 5 and July 17.

Addy Yeargain Hall (Mrs. Wm. John Hall), Musical Art Bldg., St. Louis, Mo., or 145 West 45th St., New York; New York City, June 19; Buffalo, N. Y., August 1; Jefferson City, Mo., Sept. 11.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., May 22, June 26, July 31.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, June; Cleveland, July; Chicago, August.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City, January 3; Portland, Ore., June 17, and Seattle, Wash., August 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas, June 12.

Mrs. Stella H. Seymour, 1219 Garden Street, San Antonio, Texas, Summer class opens June 5.

Mrs. Urs Synott, 824 No. Ewing Ave., Dallas, Tex.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal., June 19 to July 22, 1922.

Mrs. S. I. Van Nort, 2615 Helena St., Houston, Texas, Sept. 19.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., January 15, March 15, and May 15.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Mattie D. Willis, 1922-Waco, Texas, Jan. 9; New York City, June 26-Aug. 14, Sept. 20 and every month thereafter. Address 617 S. 4th St., Waco, Texas, or 915 Carnegie Hall, New York City.

Information and booklet upon request

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REVIEWS AND NEW MUSIC

BOOKS

(Dorrance & Co., Philadelphia)

"**MY LIFE OF SONG**"

By Mme. Tetrazzini

This book, over three hundred pages, is not a serious autobiography, but just a chatty story of things concerning Tetrazzini, her early life, her family, her successes, her joys and sorrows, her likes and dislikes. It opens with a chapter entitled "Patti's Death and My Birth," in which she says she had premonition of Patti's death and explains it by saying: "In times of crisis and death, distance seems unable to separate great souls . . ." On another page she tells how her father predicted her future when she was a very little girl, "Baby, I believe that you'll be a Patti some day," he said. Again she remarks: "Even my birth was heralded by music," and describes how her father had "visions of the golden days that were in store for his little Patti," adding, "It is one of the greatest sorrows of my life that my father did not live to see his unshakable faith justified."

Her study is described as being almost too easy. "I did not spend long hours practicing scales and voice production," she says. "My maestri called me their easiest pupil. You do not need a maestro at all," said one, "your voice was born just right." What it took my sister four laborious years to accomplish I did in a year without effort." At sixteen she made her debut in a most extraordinary manner. The story she tells is that a prima donna, who was announced to appear, fell ill and was unable to fill her engagement. The manager came before the curtain to dismiss the audience, when the young Tetrazzini, sixteen years old, who had never appeared on any stage, rose up in her seat and told the manager that he need not abandon the performance because there was no one to take the principal role—she would take it. The manager accepted, but with the condition that she should have a rehearsal first, and she made a successful debut a few days later.

Tetrazzini has always realized the power of the press (as some lesser artists do not) and says: "Though my temperament has sometimes failed me in certain critical situations it has never caused me to miss a professional opportunity. There are some prima donnas who consider it undignified to write an article for the press or to give an interview to a journalist, but I have always regarded it as a privilege to use the newspapers as a means of speaking to a far bigger audience than can be collected into a public hall. When the opportunity comes to tell of some of the joys and sorrows of my profession or to write on a matter of great public interest I take it whenever possible. I soon realized how great a power is the press in making more remunerative the business side of a prima donna's work. To convince an impresario of her ability to sing well is only part of the battle of a prima donna; the general public must know it."

Her successes in Italy, South America and Mexico are described in detail in subsequent chapters, but her first real American success is passed over in silence and only mentioned incidentally near the end of the book. This was the success in San Francisco in 1904, when Leahy discovered her and Polacco conducted the operas she sang at the old Tivoli, now a picture house. All of this is omitted, and her narrative springs directly from her Mexican experiences in 1904 to her London debut in 1907. She was warned by a friend what to expect of London: "London is not Florence, it is not Rome, and it is not Buenos Aires. We Southerners lose our heads over music. Not so in England. The English race are so cold-blooded. They never grow excited. . . . They forget to shake hands when they meet a friend. Dearest friends never shake hands at all. They are not a very musical race and they produce no operas. . . . London is a very, very difficult stage." She was greeted by a very small and unfashionable Saturday night audience, but was instantly successful, and quickly became a popular favorite. The papers called her the new Patti, and Patti herself wrote her a congratulatory letter.

Then follows an account of Hammerstein and Tetrazzini's American experiences. Among others mentioned in this place is Caruso, of whom the writer says: "I found him as unaffected as he was great. Never did I hear him say an ill word of another member of our profession." After Hammerstein sold out to the Metropolitan, and tried to sell his contractual claims on Tetrazzini along with his other interests, there was a long legal battle, in which Tetrazzini lost \$30,000 and was subjected to heavy legal expenses and innumerable annoyances. She simply refused to be sold, and made a new arrangement with Leahy, of San Francisco. This was no doubt good business for Tetrazzini, but it seems a pity that the Metropolitan should have missed this opportunity to secure her services.

France is alluded to in the chapter headed "Envy, Ingratitude and Blackmail," and the story is so typical of what one expects of France that it is worth while to tell it in Tetrazzini's own language: "Though I have paid several visits to Paris and sung there to great and enthusiastic audiences, I have few happy recollections of the French press and the French Government. Their style of gratitude is very different from that of other nations. This I particularly noted in March, 1919, when I responded gladly to an urgent request to sing in Paris to raise money to help the unfortunate children of Alsace-Lorraine. . . . Though I had travelled all the way to Paris to oblige the French, I found there was manifested no great readiness to oblige me. I intimated to the organizers that in addition to the orchestral accompaniment I should like to have in the building a piano so I could sing in English some popular allied songs to please both British and American soldiers who would be present in force. The answer to this request was that there was no piano in the theater, and the authorities, therefore, could not honor my request. Not a piano in the theater indeed! But there were pianos in Paris. It but needed the word from the person in authority and the building could have been choked with pianos in

an hour. Yet I had spent out of my own pocket \$5,000 in order to come to raise money for this deserving French national charity. So busy were the French people in rearranging their own affairs that I could forgive their want of courtesy over the piano, their forgetfulness in the matter of flowers and thanks, but I cannot forgive them for the way they treated the journalists representing the newspapers of my own country. For these Italian press men, when they applied to come to my performance, were rudely informed that they could not be admitted, although the French press had been invited. . . . There was to be another annoyance before I left this country. To save me any unnecessary trouble on the way home, my Ambassador sent a telegram to the French frontier, instructing the authorities there that I must not be disturbed by the customs. This had no effect on the polite French people whom I had come all the way from Italy especially to help. When the train reached the frontier in the middle of a cold night I was awakened, bundled out of my sleeping compartment, and made to go through the stupid formalities of the passports. When I asked the authorities if they had received the message from my Ambassador, they admitted having received it, but coldly replied that there was no reason why I should be treated any differently from other persons. When I arrived in Rome I went to the Foreign Office and preferred a personal complaint to our Foreign Minister. This protest must have been effectual, for several days later the French Ambassador in Rome called on me and offered me a gold medal in recognition of my services to his nation. But the French newspapers afterwards announced that they had had a medal specially made in my honor, and I had refused to accept it. It will be a long time before I forget the courtesy of the French Government and the French press."

At the beginning of the final chapter: "Advice to Young Singers," Tetrazzini writes: "Where are the great singers who will take the place of Patti, Melba, Jenny Lind, Tietjens, and those other prima donnas of the glorious past? Where am I to look for a successor to Tetrazzini?" and goes on to say that for years she has sought for the singer who may step into her place when she retires but has sought in vain—"They are virtuosos and not geniuses." And if she despairs of the singers, she also despairs of the teachers: "Even supposing there are God-given voices undiscovered, and only waiting to be trained, I am afraid we have no great maestri capable of giving the training."

So with Tetrazzini the art of singing is to end?

F. P.

MUSIC

(The John Church Company, New York, Cincinnati, London)

"**APRIL ECSTASY**" (Song)

By Oley Speaks

"Composer, singer (bass), teacher; composer of more than 100 songs," etc., says "Who's Who in Music," and indeed it would be an ill-informed person who did not know his name. All his songs are marked by straightforward melody, with appropriate accompaniment, very singable, always pleasing to hear, and sometimes highly dramatic—for instance, "When the Boys Come Home" and "On the Road to Mandalay." This April song says "April calling me; I hear the voice of April here in each old apple tree." The whisper of Spring, awakening life after the deep snows and fierce cold; it is a song of hope, by Madison Cawein; the music goes with swing, to a syncopated piano-part, later appearing in rushing eighth-note chords. A fine climax comes where it belongs, at the end. For high or low voice.

(The Arthur P. Schmidt Co., Boston, New York)

"**I KNOW A TRAIL**" (Song)

By Ralph Cox

Ralph Cox is an organist, composer, teacher of singing; has composed songs, glees, part-songs, anthems, etc. Many of his songs have been sung by Cecil Arden, Percy Hemus, Mary Davis, Theo Karle, Florence Otis, George Reimherr, Harriet McConnell, Yvonne de Treville, Harold Land, Paul Althouse and others, and this speaks well for them, for none of these singers will sing songs they do not like. "I know a Trail" is by Julia Wingate Sherman, who compares the outdoor trail through crags and woods with the fancy, which takes flight, "As I dream and dream on in the brooding night." There is much life in the song, with fervor, tender expression, a final hurry-up, and climax, followed by dreamy period to the close, ending softly, suggesting the dream and night. "To Edna Wolverton," For high or low voice.

(J. Fischer & Brother, New York and Birmingham, Eng.)

"**LATE WISDOM**" (Chorus of Women's Voices)

By J. Bertram Fox

Paul Verlaine's peculiar poem (in Ludwig Lewisohn's adaptation in English) is here set for women's chorus, in four-part harmony, to be sung a capella—that is, unaccompanied. (The voice-parts are, however, shown in condensed piano-score, for rehearsal purposes). It is interesting, highly original music throughout, with considerable chromatic progressions, modulation to foreign keys, and change of tempo. It is to be sung "rubato," that is, in free tempo, and will be excellent for women's singing societies, such as have considerable experience, with good second altos.

(G. Schirmer, Inc., New York)

"**LOVE SONG**" (for Piano)

By Josef Suk

The composer's name is well known in the musical world, he being a Bohemian, the son-in-law of Dvorak, and second violinist of the Bohemian String Quartet, as well as composer of many dignified works for piano and strings, violin, symphonies, overtures, a fairy-play ("Raduz and Mehulena"), cantata, piano pieces, etc. The "Love-Song" is a beautiful work, containing seven pages of more or less Wagnerian-like music. One notes the reiteration of the lowest D flats in octaves, the melody in sing' tones and later in chords, floating above this "ostinato" bass. It sounds like the death-knell gong and bass in "Tosca," where the hero marches to his dramatic execution. This principal melody is lyric, full of graceful beauty, soon reaching a climax in octaves, played very loudly. There follows

two pages in neighboring keys of contrasting, singing "figuration," almost playful, but with outbursts of deep feeling, attaining climax, and resolving gradually into the first beautiful lyric-dramatic melody, this time with a pedal-point on low A flat instead of D flat. Such spontaneous, high-class, true music is welcome in these days of forced affectation of composers, and if Suk has more such works up his sleeve it is hoped that they will soon be printed.

(Chappell-Harms, Inc., New York)
"SINCE YOU HAVE SMILED"

By Dorothy Forster

Dorothy Forster is a writer of sure fire ballads and this is another one of them. It is perfectly simple and easy to sing. The words are certain to take with any audience, and there is an effective, though not difficult, climax.

"THAT DREAM-TIME IN JUNE-TIME"

By Dorothy Forster

A ballad with a simple but effective waltz refrain, not difficult to sing and very catchy. Both publications are from the English house, Ascheberg, Hapwood & Crue, Ltd.

(Oliver Ditson Company, Boston)

"THE MUSIC STUDENTS' PIANO COURSE"

Book II, for the fifth year, of this fine course has just come from Oliver Ditson's press. It is full of the same valuable, meaty and progressive material as those which have preceded it. The book contains fourteen works of a difficulty appropriate to the students' advance, the names represented on the list being Kullak, Leschetizky, Goetschius, Haberbier, Burleigh, Cramer, Heller, Albeniz, Schuett, Grieg, Chopin and Sinding—notice the inclusion of an American work, Cecil Burleigh's "A Ballad" op. 26, No. 1. Each one of these compositions is preceded by preparatory exercise which emphasizes and elucidates the technical problem presented by it. There is also a biographical sketch of the composers, suggestions for ear training, a short harmonic problem, and several suggestions to the pupil bearing upon the piece to be studied.

(Clayton F. Summy Co., Chicago)

"FOUR LITTLE STUDIES IN FLATS WITH NOTES FOR BUSY TEACHERS" and "FOUR LITTLE STUDIES IN SHARPS WITH NOTES FOR BUSY TEACHERS"

By Florence A. Goodrich

These simple little pieces (without octaves) are unusually attractive melodically, evidently the work of a musician. Each piece has a little footnote explaining its particular application. Distinctly not the usual dry as dust children's pieces.

(Enoch & Sons, London and New York)

"VIGNETTES" (Four Songs)

By Landon Ronald

Landon Ronald always has easy flowing melody at his command, writes well for the voice, clothes his tunes in a harmonic dress that is attractive without being in any way unconventional, and writes accompaniments that sound harder than they really are. In other words, Landon Ronald is a very good workman in the manufacture of songs. Of these four, none promises to be as popular as "Down in the Forest," but the first one, "Ask Me Not, Dear," has the elements which always take well with a mixed audience.

Musical Re-Education by Graphophone

Harriet Ayer Seymour, founder and head of the Seymour School of Musical Re-Education, has recently had a feature of her method recorded in the shape of three double discs issued by the Columbia Graphophone Company under the title of "Easy Lessons in Melody and Harmony." The record are as follows: A-3140, Melody—Pitch, Duration, Key Note; Harmony—Scale and Chord; A-3141, Root of Chords, Harmonizing, The I Chord, The V Chord; A-3142, The IV Chord, Basses to Tunes. It is a new idea and should be valuable.

D'Alvarez Adds Victoria and Chicago to Her Western Dates

Marguerite D'Alvarez stopped off in Chicago long enough on May 9 to sing at a benefit concert at the Auditorium Theater, arranged by Muriel McCormick and Mrs. William Scriven. Victoria, B. C., has also been added to her Western Canada engagements; she will sing there on May 19, the night following her appearance in Vancouver with the Men's Musical Club. On the morning of May 20, she sails from Victoria for Honolulu and Australia.

Steel Jamison with Tillotson Bureau

Steel Jamison, tenor, will be under the Tillotson management the coming season. He is an American and a product of the J. Warren Erb studios. On April 28 he was a soloist at a concert given by the Madrigal Club at the Hotel McAlpin. He sings artistically and with fine production, has personality and youth, and possesses a voice of fine quality. Mr. Jamison is soloist for the Memorial Baptist Church of Brooklyn.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

SCHOLARSHIPS.

The list of scholarships and prizes published in the MUSICAL COURIER is of interest, but are there not many other scholarships of which no mention is made. I thought the teachers of schools and also private teachers often offered a promising pupil who needed assistance an opportunity of getting a scholarship that would entitle her to free tuition for a certain number of years. Do you know of any such?"

The question of scholarships given by schools and private teachers is one that has reached a point where publicity is not advisable, nor has it been for a number of years. Whenever such an announcement was made, the person or institution giving the scholarship was inundated with applications to such an extent that a secretary was required to take care of the correspondence. In one case an applicant was so sure of being the winner that a request was sent on to the far west to enable the student to come to New York and enter the competition. As a matter of fact the Information Bureau has had requests not to mention any scholarship or prize. One is reminded of the time many years ago when one of the well known Brooklyn churches advertised its need of a soprano. There were twelve hundred applicants which fact, while embarrassing to the music committee, showed the value of advertising. In the case of schools, many colleges and also with the private teachers, the condition is made that the applicant must be one of the students studying at the time with said school or teacher.

AN ENGLISH COMPOSER.

"Would you be kind enough to inform me through your Information Bureau, which I read every week, whether there is an English composer named Somerville? I am sure there is, or perhaps was, one named Somerville, but the other day I heard the name Somerville being talked about. What has he composed, if there is such a person?"

There is a composer named Reginald Somerville, well known in England and especially in London where he resides. He has recently written a light opera but previously was best known by many songs. This is a case where the saying is reversed and the prophet is known with honor in his own country, but apparently not in other countries.

"THE LORELEI."

"Is there more than one opera by the name of 'Lorelei,' the opera recently given its first American performance at the Metropolitan Opera House?"

Tower's Dictionary lists no less than sixteen operas of that title. The only one that seems to have survived is that by Catalani, the one given at the Metropolitan Opera. The legend of the Lorelei would appear to be a favorite topic for an opera if it has been used such a number of times, but of course the singing maidens do suggest a good subject about which to write a libretto. It is surprising how many of the opera titles are duplicated, one of the compositions being well known, the others merely names as far as the public is concerned.

MUST SHE STUDY ACTING?

"Here is a question that is troubling me very much, as it seems to me if my teacher suggests any more things for me to

study that I shall hardly have time to eat. I am studying singing, but I had no idea there was so much outside of my lessons with a teacher that must be learned before I could make my appearance in opera. First there was Italian to be studied so I could pronounce well enough to sing in that language and even be able to speak it if necessary; then French and German were also claimed to be necessary; and now I must have a teacher in acting. It is getting to be rather too much of a good thing, as I am told I must also know about musical history, and ought to study piano sufficiently to play accompaniments for myself if necessary. Is there any end to it all, or must I go on and on from one thing to another? No wonder my teacher says I must study eight or ten years to be ready for public work, and that even then she would expect me to come back to her each year to have my voice kept up to the proper standard. It really looks rather discouraging. Does everyone have to study as much as this, or is my teacher unusually strict?"

Your case certainly sounds as if you had plenty to occupy your time, but you will probably find your teacher knows exactly what is necessary for you to do and study if you are to make a successful career. You ought to know that nothing is obtained without hard work and the better your general musical education the better fitted you are for your work. Professional music life is not easy, while opera singers have to use more or less self denial in order to keep fitted for a season's appearances. Ten years is by no means an exceptionally long time to study in preparation for the arduous work that must follow a successful career.

Edwin Hughes' Summer Course

Following his custom of previous years, Edwin Hughes will again hold a special summer class at his New York studio beginning in June for professional pianists and teachers. Hughes' summer courses have proved so popular in seasons past that they have been attended by pianists from practically every State in the country, and the enrollment this season is already larger than ever before. Many pianists who are prevented by their professional duties from being in New York during the winter season, come regularly each summer to take advantage of the opportunities offered by the Hughes course during the summer months. The work will include a study of the essentials of musical expression at the piano, the principals of tone production, technical development along the most advanced lines, repertoire building and style.

The individual attention which Mr. Hughes gives to each member of the class has been one of the chief reasons for the success of his summer sessions in the past. The positive results obtained by young pianists trained by Mr. Hughes will be demonstrated in a series of complete recitals, given individually by a number of his artist pupils at frequent intervals during the summer course. The programs will include a large number of the greatest works for the piano.

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MUSICAL COURIER

OPINIONS OF THE PRESS

(Continued from page 51)

she has never tried to force up into mezzo or soprano for brilliance. True and contented contraltoes are hard to find nowadays. Her tone is of high quality and she never fails in intonation. Her sense of pitch is unerring. Her attacks and releases are admirable. Her diction is good. She phrases well. There is never any doubt that she has mastered, for herself, the idiom of the song. Her voice trilled in the upper register with great power and vibrancy, and in her low voice she was refined and expressive without the manliness that besets so many contraltoes. She sang with glorious freedom of expression, much delicacy, exquisite tone color and great refinement. Her style is both graphic and eloquent.

—Toronto Daily Star.

Evelyn MacNevin, a young contralto of Canadian birth, now resident of New York where her abilities have won critical approval, gave a recital at Masonic Hall, which was attended by a very distinguished audience. Miss MacNevin has a very handsome stage presence, and her voice is one of remarkable tonal wealth and compass. Its flexibility is very unusual for a voice of such depth, and her style both in enunciation and phrasing is notable for intelligence and distinction. Her first group, composed of Italian eighteenth century songs, contained numbers so highly ornamented that some of them, like Handel's "Care Selve," for instance, are used by coloratura sopranos. All demanded expert vocalization and finesse. The Handel number was sung with especial smoothness and beauty of expression, and other numbers which demonstrated the singer's flexibility of voice and elegance of style. Were Scarlatti's "Se Florinda" and Marcello's "Quello Flamma." Of special artistic appeal was her French group. D'Indy's "Lied Maritime" was a novelty of the highest interest and more familiar works, Debussy's "Mandoline" and Hahn's "Payasse," were admirably sung. Delicate feeling marked Miss MacNevin's rendering of Staub's "H'heure Delicieuse" and a group of surpassing interest was made up of four songs by Rachmaninoff, including the jubilant "Christ is Risen." —Toronto Saturday Night.

Miss MacNevin's voice is a genuine contralto. She revealed a voice full and round, well colored with a liberal supply of overtones. She has the art of the "Messa di voce" in swelling and sustaining her tones without impairment of quality. She showed her gift of producing noble opulent tones and well governed expression. Sprightliness was also attained. In the third group her singing of Rachmaninoff's "Christ is Risen" was marked by dignified elevation of style, while the three remaining numbers of the same composer gave evidence of her versatility. —Toronto Globe.

Evelyn MacNevin, a contralto of Canadian birth, recently attained conspicuous success in recital in Aeolian Hall, New York, where she won praise from the exacting critics of that city. Her program last night was well balanced. A noticeable feature of Miss MacNevin's recital was her excellent manner of presenting her songs and her attractive personality. Her songs were feelingly sung. The audience was completely charmed by her golden voice.

—Toronto Mail and Empire.

Miss MacNevin possesses a smooth, rich contralto of wide range and pleasing flexibility. Her technique is excellent. The young artist sang with fine dignity and expression. She displayed beautiful tones in her upper register. The more dignified numbers, as well as the lighter offerings, were given eminently satisfactory interpretations. The lighter were given in felicitous manner. The French songs were done with exquisite artistry.

—Toronto Evening Telegram.

Grasse Plays New Concerto

"Grasse's New Violin Concerto Played" was the caption in the Baltimore News of April 26, referring to the first performance of that talented composer's op. 43, by himself, at the Johns Hopkins Orchestra concert, ninety-five musicians, under the conductorship of Charles H. Bochau. President Edwin L. Turnbull of the Hopkins Musical Association commissioned Mr. Grasse to compose the concerto about a year ago, and the work, begun in Maine, was finished in January. Of this work two of the leading papers spoke in part as follows in their issues of April 27:

... is an important composition, and after a first hearing one would say it constitutes a worthy addition to violin literature. It is a score of excellent dynamic values. Its rhythms are interesting and well balanced one against the other and the thematic material is substantial and frequently rich. Grasse knows his creative powers particularly in the resourcefulness of his melodic invention. It was naturally a privilege to hear the work read for the first time by its versatile composer. He is a very accomplished violinist, possessing a dignified plastic style, and his playing is always expressive. Judged from the standpoint of his art, one would never know that Grasse was blind. It is perfectly apparent that he is a musician of high ideals through and through. —Baltimore News.

It is a very lovely composition, romantic and inherently violinistic in style, with fine soaring melodies, a thoroughly grateful piece of writing that delighted the large audience which nearly filled the concert room. Mr. Grasse was afterward heard in the Wilhelmi transcription of the "Prize Song" from Wagner's "Meistersinger." —Baltimore Evening Sun.

Gay McLaren Scores "Hit" in "Dulcy"

"Keeps big audience in continuous laughter during presentation—Gives entire three-act play—Interprets five or six different characters in succession—with no other aid than her marvelous memory and superb acting she makes her audience hear and visualize original production." —Such were the headlines that greeted Gay McLaren the morning after her recital in Utica, N. Y., on May 8, under the auspices of the Zonta Club.

The Utica Daily Press goes on to say:

Miss McLaren's performance is difficult to define. She is not a reader; she is not an impersonator. She has really created a new art form, in that, without scenery or actors, she herself presents a complete play. . . . Without other aid than her marvelous memory she made her audience hear and visualize the original production of the play. She made the original cast live and act again in the mind's eye, with every intonation and mannerism perfect.

Miss McLaren's performance is all the more remarkable when it is considered that she never sees the manuscript of the play she presents. She attends the original performance a few times and her wonderful memory retains not only the words of the actors, but also every action and gesture of their characterization.

Phillip Gordon Pleases Nashville

On April 20, Phillip Gordon, pianist, and Grace Griffith, soprano, were heard in a joint recital at Ryman Auditorium, Nashville, Tenn. One of the dailies, in commenting upon Mr. Gordon's playing, said: "Phillip Gordon is a young pianist with an exceptionally fluent and clean cut technic and refined style, with a tone that is never forced, but always limpid and beautiful. . . . The Ampico repeated Mr. Gordon's playing of Beethoven's 'Country Dance' exactly as he played it, and in the Liszt 'Transcendent' etude one could never tell whether the pianist or the wonderful reproducing piano was playing the etude.

'Lesghinka,' by the Russian Liapounoff, who is only too rarely programmed, was a work of subtle Oriental coloring."

Werrenrath Called "Baritone of Baritones"

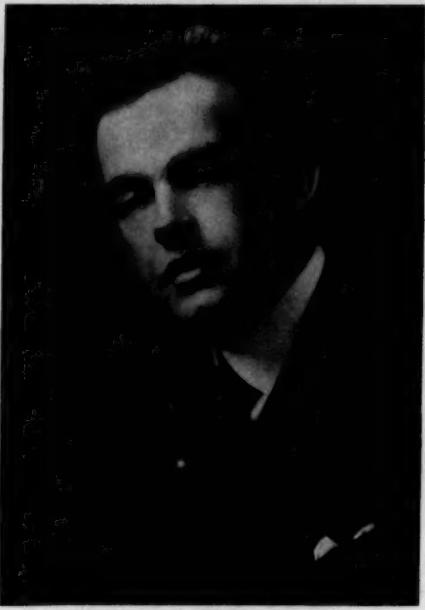
"Baritone Again Wins Hearers," headlines the Milwaukee Journal when speaking of Reinhard Werrenrath's recent successful concert in Milwaukee. Richard S. Davis, the eminent music critic, goes on to say:

Reinhard Werrenrath, baritone of baritones in the regard of a battalion of friends here, made his annual appearance and again demonstrated his right to be ranked as a leader in the American concert field, and as one of its altogether fine singers. Mr. Werrenrath is a splendid example of what voice, plus brains and imagination can accomplish.

It is an interpretation that the baritone stands out, head and shoulders. Mr. Werrenrath has the almost unique belief that his listeners have the right to be given the words of a song so that they can understand them. He sings English that is English, French that is French, German that is German and Italian that is Italian.

John Warren Erb to Conduct Summer Classes

John Warren Erb, conductor, coach and accompanist, announces the opening of his summer class at Bolton's Landing, Lake George, on August 1, to continue until September 15. He has completed all arrangements to take care of his



JOHN WARREN ERB,
conductor, coach, accompanist.

pupils and to make them comfortable at very reasonable rates. The Lodge, where they will be housed, is on the edge of the Lake, and meals will be served at a special rate at The Inn nearby. The class will be under the patronage of Mr. and Mrs. Charles Perceval, Mrs. Perceval being a harpist and one of the directors of the National Association of Harpists.

Mr. Erb will coach his pupils in oratorio and Lieder, and makes a specialty of program building, preparing, in the case of artists, entire recital programs. His studio is on the lake about five minutes' walk from the Lodge where pupils will live. Bolton's Landing is a small place, but furnishes such pleasures as golf, tennis, bathing, boating, walks and drives. It is not a fashionable or noisy place and its quiet will be conducive to study. Studios for practice have been arranged for.

Mr. Erb's other activities have prevented him from doing any public accompanying in recent seasons, but he plans to resume this work next season and will be available for artists giving recitals in New York. Some arrangements with leading artists have already been made but announcements are not yet in order.

"Maritana" Well Presented in Vancouver

On April 17 and 18 students of the National School of Opera in Vancouver, B. C., presented Wallace's popular opera, "Maritana," under the capable direction of Arthur J. Foxall, L.L.C.M. It was a successful performance from every standpoint. The singing and acting were smooth, the scenery and costuming effective, the chorus responsive and the orchestra conducted with verve and skill by Mr. Foxall. May Keith was charming in the title role, singing and acting admirably. The expressive, full-toned voice of Kathleen Macdonald made the part of Lazarillo an outstanding one. Thomas Crawford, tenor, in the role of Don Caesar, made a favorable impression, and Walter Bickford aroused enthusiasm as Don Jose. Others in the cast contributing to the success of the performance were Lauris Bailey, William Frow, Sidney Redmond, Thomas McLean and Allan Shaw. Mlle. Barber and Lionel Tucker danced the minuet gracefully. Nan McLean, A.L.C.M., deputy coach and pianist, also won deserved praise. The opera was given for the benefit of the Amputation Club.

Pavloska Busy in Concert

Irene Pavloska, mezzo soprano of the Chicago Opera, led a busy life with that organization on the coast. Miss Pavloska has scored much success in her roles and is also in demand for recitals. She sang at Tacoma on May 2 and appeared in Seattle on May 17. She will be heard at the children's concert of the Evanston, Ill., Festival on May 27.

Another Summer Engagement for Patterson

Idelle Patterson, popular coloratura soprano, has been engaged for a recital by the Lakeside Association, of Lakeside, Ohio, on August 2, thus extending her season's musical activities until the middle of the summer.

MUSICAL COURIER

Manfred Malkin Talks as Brilliantly as He Plays

"Everything in its season!" declared Manfred Malkin, in an interview. "After a strenuous half year of music, New York concert goers will now have to turn to the indoor sport of bringing their scrap books up-to-date, while music critics laboriously compile statistics of the number of fractional concerts they attended in one day." Then he added: "Yes, music has wound up it's official season here, and until next November the inhabitants of the great Metropolis will have to look for some substitute for 'say it with music.'"

"What do you recommend?" the writer queried.

"Well," he mused, "I believe that Sir Arthur Conan Doyle has supplied one; and so until next year, we shall have to 'say it with Ectoplasm.' This," he quickly added, "however, only holds good for concert goers. The artist must accept no substitute, to borrow a commercial phrase. Ectoplasmically speaking, if the artist aspires to keep his astral body in the artistic firmament, he must be true to his own medium—art."

"As a matter of fact," he continued, "the artist is more than true to his medium. You have often heard the expression, 'being married to one's art.' Well that's only half the story, for an artist, even though married, is nevertheless really and truly devoted to his art."

The writer was puzzled, and he seemed to sense his bewilderment.

"Don't think that I am advocating music as a means of 'how to be happy though married.' There are many great musicians whose marriage was a source of grand inspiration, and there are others who, unhappily, were unmarried. What I meant to bring out was the pious devotion we must bring to the altar of art."

Seeing the writer's doubtful look dispelled, he went on: "Take the matter of repertory! An artist cannot appear each season in the same programs, and, particularly in the case of the pianist (whose literature is so rich and plentiful), the artist owes it as a sacred duty to his fellow men continually to let them hear the new."

"This is particularly true of the 'Moderns.' Although the public is more or less familiar with the old masters, it has yet to learn to appreciate the new, and to assimilate its spiritual messages. There is Scriabin, for instance, whose 'Prometheus' and 'L'Ecstase' have been played by our symphony orchestras, but whose piano etudes are an unknown quantity. Yet there is no doubt in my mind that Scriabin out-Chopined Chopin in his etudes, and that he is destined to be the pianist's pianist in the future. Then there is Debussy, who has already secured his niche in the hall of fame; and Ravel, so much like Debussy, and who at times even transcends his contemporary. Here is real music that throbs with a life beat. And then there are the Russians!" This seemed to strike home, for he uttered the sentence full of sentiment. "Who for instance could write music so teeming with humor, as the 'Twelve Tableaux' of Moussorgsky? The 'Big Five,' Borodin, Moussorgsky, Rimsky-Korsakoff, Cesar Cui, Balakireff, are really the fathers of modern music."

"What do you think of Schönberg?" was asked.

"Mathematically," was the prompt reply. "His music chills where music should warm. He does not write music; he calculates it."

Then he went on: "So much for program making! You see the music season is ended, but not in the studio. Here in the studio, or as I prefer to call it, laboratory—with the accent on the 'labor'—we are constantly overhauling the old and preparing the new. For although the music season is formally ended it still keeps going spasmodically. There is an open air concert now and then for some artists, a Chautauqua tour for others, and even an European tour in this case for yours truly. Speaking of my European tour, however, I would say that I expect to be interviewed about evolution. Also while abroad, those of my friends who have a little radio in their home hope to hear my programs broadcasted from Mannheim, Berlin and Paris. But I fear that the only broadcasting that can be done from that distance will be via the radio circuit of the M. C. and O. D.—MUSICAL COURIER and Our Dailies."

I have mentioned Gustav Saenger's tribute to Mr. Malkin as "an artist of whom New York may well be proud." I might amend it, anticipating his European conquests, to read "an artist of whom the world may well be proud." As instanced in his program making, Mr. Malkin is first and above all a serious musician. It is not flash nor fireworks that determine his selection of a composition, but rather the acid test of "is it good music?" That is, has it anything definite to say which deserves to be communicated to others? And therefore such men as he, with devotion and love for their art, become, in a sense, the spiritual guides, musically speaking, of the masses.

However, there must be more than serious musicianship for an artist to acquire the vast following that Mr. Malkin can boast of, and which filled Carnegie Hall to overflowing at his last two recitals. And such is the case. "Poetical Tenderness," "Powerful Imagination," "Depth of Feeling," "Independence and Originality of Interpretation"—these are only a few of the many phrases extolling his playing, culled from the New York press criticisms of his last public appearance. The New York Tribune, commenting on his playing of the "Davidsbündler March" (from the "Carneval"), wrote that it recalled a recent performance by twenty-eight hands (the fourteen artists who played it for the Moszkowski benefit).

The late Huneker might have transferred the Rubinstein characterization of "Harmonious Blacksmith" to Manfred Malkin, but there is more than power and brilliance in his performances. The same paper which speaks of his power and brilliancy also speaks of his Debussy and Schumann as played with a delicacy almost approaching the vanishing point. This was particularly evident in his Chopin recital, where his evanescent pianissimos were strongly reminiscent of de Pachmann. His serious musicianship and tremendous artistic equipment place Mr. Malkin at once among the foremost pianistic artists of our day. Combined with the robustness of a Rubinstein and the delicacy of a de Pachmann, Mr. Malkin possesses a rich, independent and original interpretive sense, and a mastery of the keyboard that is phenomenal, even in these days of virtuosity. After his debut in this country one

of the leading dailys said of him: "He has a tone that at times possesses much sensuous beauty and singing power and it lends to the vagaries of interpretation, a certain willful authority." Today one may say that Mr. Malkin's tone, distinct interpretative sense, and commanding authority of the keyboard, entitle him to rank with the great world artists.

F. R.

Frederick W. Gunster "Holds His Own" on Farrar Tour

Frederick W. Gunster, who is now on tour with Geraldine Farrar as a member of her concert company, is meeting with unusual success everywhere. The critics in the various cities where he has appeared so far—Rockford, Ill.; Elgin, Ill.; Racine, Wis.; Green Bay, Wis.; Oshkosh, Wis., and Wausau, Wis.—have commented at length upon the beauty of his tenor voice, his excellent diction and his art of interpretation. For instance, the reviewer of the Rockford Morning Star said in part: "Mr. Gunster won a warm place in the hearts of all who attended the concert. He has a tenor voice of power and quality seldom equaled. His opening group of French numbers was sung with superb diction and tonal quality."

Seconding that critic's opinion, the reviewer of the Register-Gazette wrote: "Mr. Gunster's voice is all that a tenor's should be." Resonancy is perhaps its chief attribute.

Absolutely at his command, the singer handled his voice expertly. His tones are rounded, full, powerful, and his range is remarkable. His manner is graceful and easy. Last night's audience liked him immensely and showed it in their applause."

"Gunster is a man of a sympathetically melodious voice," was the opinion of the Elgin Daily Courier. "He sang on and on with rippling ease and with marvelous tonal coloring."

"A man with a voice and a personality," commented the Racine Journal-News. "His work was the accomplishment of understanding and feeling to the tiniest modulation of tone

or inflection; his well handled voice expressed little bits of feeling, artistic touches that increased the presentation of his songs a hundredfold."

None the less favorable was the report of the Oshkosh Daily Northwestern: "Mr. Gunster has a beautiful tenor voice. It borders on the high baritone in its richness of quality. There were no thin tones. The upper register was lyric and beautiful in quality. Throughout his entire register there is a velvety smoothness which is delightful."

The critic of the Wausau Daily Record said: "His voice is of excellent quality and full of appeal. The 'Volga Boatmen's Song' was his triumph of the evening, and next to that probably 'The Faltering Dusk' of A. Walter Kramer."

From the "Movies" to Opera

A feature of a recent program at the Rialto Theater of particular interest to lovers of opera was a film showing Jeanne Gordon and Mario Chamlee, two young singers who have done so much to make the Metropolitan Opera safe for American artists.

That both of these young American artists have "made good" in an unmistakable manner is a well known fact, but that they have done so in an almost unbelievably short time is not so generally known. The film at the Rialto, however, makes this clear to all who can see. It shows Miss Gordon, in gypsy costume, and Chamlee (then known as Mario Rudolfo) when they were engaged by Hugo Riesenfeld, only three years ago, to sing at the Rialto. Presto chango! The scene is shifted. Here we have the stage of the Metropolitan Opera House. The opera is "Aida." Jeanne Gordon, in the role of Amneris, is reclining on her couch, gazing into her mirror, while the Rialto orchestra plays the aria which is supposedly issuing from her lips. Again the scene changes. Now it is "Tosca," and Chamlee, with great fervor, is singing the famous "E lucevan le stelle" aria in the prison scene.

It is announced also that plans are about completed whereby Miss Gordon will seriously enter the field of the movies, but whether she will make the first film just prior to or immediately following the next operatic season cannot be determined until the extent of the fall concert tour which she will undertake is decided.

Pittsburgh Choral Society Gives Concert

Under the capable direction of Charles N. Boyd, a concert of much interest was given by the Pittsburgh Choral Society in Pittsburgh on the evening of April 20. The chorus was heard in four groups of numbers, all of them unaccompanied. Ottlie Schillig was scheduled to be the soloist, but owing to a severe cold she was unable to appear and Mabel King, contralto, was substituted. Carl Bernthal was the accompanist.

On Good Friday evening, April 14, Mr. Boyd directed the choir of fifty-five voices at the North Avenue M. E. Church, Pittsburgh, in Maunders' "From Olivet to Calvary."

Pupils of Celestine Cornelison to Be Heard

Lillian Caleese, soprano, and Roy Wilkie, baritone, pupils of Celestine Cornelison, will be the soloists at the annual May Festival in Richmond, Ky., given by the Kentucky State Normal School, May 25 and 26, under the direction of Paul A. Barnes.

On May 25 Miss Caleese and Mr. Wilkie will sing the leading roles in Masse's "Marriage of Jeannette," in which opera they have appeared with much success the past two seasons. They will also be heard in a miscellaneous program on the evening of May 26.

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Musical Comedy - Drama - Motion Pictures

THE RIALTO.

Raymond Hitchcock, the comedian, was star of the feature picture shown at this theater last week. His companions were Billy B. Van and James J. Corbett. The picture, "Beauty Shop," was rather amusing and seemed to please the audience but not sufficiently to be held over for a second week.

The surrounding numbers were selections from "Madame Butterfly," arranged as an overture, Hugo Riesenfeld and Joseph Littau conducting the melodious music that perhaps is the biggest favorite of all modern operas. The music film shown last week at the Rivoli was brought to the Rialto; it is called the "Bubble Dance," an attractive picture, with Lillian Powell as the dancer. Ted Shawn is accredited with having created the number, and it was shown in colors, by Prizma. Miss Powell has many delightful dance creations to her credit. This novel feature was followed by Evelyn Herbert, soprano, who sang the famous "Auf Wiederschein," from Romberg's "The Blue Paradise." After the feature, Edoardo Albano sang "Maria, Maria." The rather well balanced program closed with a Harold Lloyd comedy.

THE RIVOLI.

All interest was centered in the feature film here last week. Elinor Glyn's "Beyond the Rock," with Rudolph Valentino and Gloria Swanson as stars. The feature attracted large crowds all week. The overture was Flotow's "Alessandro Stradella," with Conductors Stahlberg and Baer directing. The usual enthusiasm was not accorded this overture, but it may have been that the big audiences were anxious to see the feature. Marjorie Peterson, a clever little person who has been on the Rivoli staff for some time, contributed a dance interlude to the ballet music from "Faust." Mary Fabian, soprano, sang a selection from "La Forza del Destino." A Buster Keaton comedy closed the program.

THE CAPITOL.

John Barrymore in "Sherlock Holmes" was the feature picture at this theater. It was very well produced and there were many things to recommend it as far as films go. However, the picture was very long, so for the first time in months the surrounding program was considerably curtailed. Of course this lent variety to the program usually seen at the Capitol Theater, but it must be confessed that the usual dance creation and ensemble numbers that S. L. Rothafel is famous for, were decidedly missed. To many the feature did not compensate for this loss.

The big symphony orchestra played selections from "Faust" as an overture, with Erno Rapee and his assistant conductor, David Mendoza, directing. Parts of the "Faust" music were well interpreted, but some of the individual in-

struments were not up to the standard. It might have been that it was an off performance and yet it is possible that some persons are spoiled and that the "Faust" music, as delightful as it is, is not so interesting as some of the overtures recently heard at this theater. The overture was followed by a soloist, Louis Rozsa, who sang the "Credo," from "Othello." The program states that Mr. Rozsa is from the Metropolitan Opera Company. There was no necessity for his dramatic interpretation nor excess arm waving. Mauro Cottone, organist, ended the program with an original composition.

THE CRITERION.

On Saturday, the French film, "Missing Husbands," had its first American showing at this theater. This picture is taken from the famous novel "L'Atlantide." The novel was fascinating and exceedingly well written. It will be remembered that it was awarded the grand prize in Paris, having been considered the best book of the year.

KEREKJARTO FOR VAUDEVILLE.

It is reported that Kerekjarto, the violinist, has been given bookings for over a year with the Keith and Orpheum Circuit. Kerekjarto played a few weeks ago at the Palace Theater here and made a very good impression. He is a concert violinist, having toured the country with success.

RODOLPH VALENTINO TO MARRY.

The papers last week announced the engagement of Rudolph Valentino to Winifred Hudnut. The date for the marriage has not been set. Miss Hudnut is known professionally as Natacha Rombova. Mr. Valentino's rise in popularity since his first picture, "The Four Horsemen," has been phenomenal.

NOTES.

The Russian Opera Company, which opened here last week, has achieved the success expected. Although the attendance increased considerably on Thursday night of last week, the opera is here for a month's run at the New Amsterdam Theater. It is possible that it will become more popular as the season goes on.

"Chauve-Souris," the Russian company that has been making such a tremendous success at the Forty-ninth Street Theater, is scheduled to move to the Century Roof Theater about June 5. It is also announced that the entire production will be new when it goes into the Century. The Century Roof has undergone some elaborate changes in the last few months and is one of the most attractive small theaters in the city. "Chauve-Souris" has been one of the sensational offerings during the season, and its stay is indefinite.

MAY JOHNSON.

\$500 Violin Won by Bush Conservatory Student

EBBA FREDERICKSEN is the fortunate young woman who won the Lyon & Healy prize of a \$500 violin presented to the most talented member of Richard Czerwonky's class



EBBA FREDERICKSEN,

pupil of Bush Conservatory, who won the \$500 violin presented by Lyon & Healy in a concert last week. (© Fernand de Gueldre.)

at Bush Conservatory, Chicago. Miss Fredericksen won this honor in competition with other members of Mr. Czerwonky's class, Tuesday, May 9, when the splendid prize awarded by this prominent Chicago music firm was competed for before a jury consisting of Leon Sametini, Jacques Gordon and Jan Kochanski, and a large and interested audience of students.

Miss Fredericksen is a talented young girl of twenty, who comes from Seattle, Wash., and who distinguished herself last year by winning a prize of \$100 offered by the Lake View Musical Society from among a large number of contestants.

This competition among the members of Mr. Czer-

wonky's class proved keen, and Lyon & Healy presented a \$75 bow to Joseph Englehart, whose performance of the Bruch concerto was considered remarkably fine.

Miss Fredericksen will appear as soloist with the Bush Conservatory Orchestra in Orchestra Hall, June 1.

Pupils of Novello-Davies Exponents Win Prizes

Out of a hundred and sixteen chosen singers, two of Clara Novello Davies' teachers' pupils won first and second prizes in the contest at the London Musical Festival, Central Hall,



CLARA NOVELLO-DAVIES,
vocal teacher.

Westminster. The first prize went to Elsie Graham's pupil, and second to that of Beatrice Goddard.

Norfleet Trio Engagements

Since returning from its tour through Texas and the southwest on April 5, the Norfleet Trio has given a pro-

gram for the Board of Education; a program for the Casals Foundation, at the Canessa Galleries; private musicales for Miss Willis, South Orange; the Osborne Memorial Home, Harrison, N. Y., and Mrs. Satio N. Coleman,

whose book, "Creative Music for Children," has just been published by Putnam. The trio played also at Mme. Viafora's reception-musicale in honor of Gigli; May 1 (afternoon) for the New York Federation of Music Clubs meeting at Hotel Pennsylvania, and (evening) at the Rand School. May 15 it gave a program at the Magna Chordia Chambers for the Arts Assembly, three programs in Washington during Music Week, and May 20 will travel to Chicago to give a special young people's program at the Francis Parker School. It also will give the commencement program for Ursinus College, Collegeville, Pa.

April 27 the trio gave a radio concert, Newark Station, W.J.Z., to the Junior Clubs of America, being introduced to the clubs by Mrs. William John Hall, national chairman.

AMUSEMENTS

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gram for the Board of Education; a program for the Casals Foundation, at the Canessa Galleries; private musicales for Miss Willis, South Orange; the Osborne Memorial Home, Harrison, N. Y., and Mrs. Satio N. Coleman,



Miskin Photo
LEEPER NORFLEET,
cellist.

Inkowa Glee Club Gives Program

On May 9, the Inkowa Glee Club, under the capable direction of Ross David, gave its second concert at Aeolian Hall. The personnel of the club includes Josephine Bauer, Isabelle Bonner, Beatrice Campbell, Jane Condit, Margaret Corbett, Hortense Damm, Hettie DeWitt, Elizabeth Durant, Adeline Elliott, Elizabeth Evans, Ellen E. Hamer, Louise Hand, Anna Heath, Christine Helmolt, Dorothy Hinks, Irene Knowles, Grace McGuire, May Mineur, Minerva Nice, Johanna Olschewsky, Helen Parker, Charlotte Plum, Elizabeth Prevost, Helen Raddatz, Florence Winn Reese, Ethel Reynolds, Angelique J. Rivoli, Sydney Shaar, Emily Sherwood, Louise Small, Charlotte Stanley, Abbie Tullis, Katherine Turner, Gisella Von Walther, Claire Wade, Ruth Wadsworth, Elizabeth Wallace, Josephine Weaver, Louise Wahlfarth and Flora King Woodcock. These young ladies sing together with remarkably fine effect, and Mr. David is to be congratulated especially upon the successful showing on this occasion. The club numbers included "Spring Song" (Weil), "Boat Song" (Romilli), "The Year's at the Spring" (Beach), a group of southland songs, "Bless You" (Novello), "In Absence" (David), "Capri" (Bitez), "Come to the Fair" (Taylor-Martin). For the group of southland songs the club had the assistance of Harry C. Brown with his banjo, the effect being specially fine. Mr. Brown also had a solo group which included "Homeland," (Speaks) and "Border Ballad," (Cowen).

The other soloists of the evening were Thamzine Cox, Priscilla Baynes, soprano; Mary Rowe Davis, Welsh-American contralto; Sydney Schaar, violinist; Jane Condit, soprano. David Jones, organist, and Mrs. Ross David, at the piano, lent sympathetic support. Miss Baynes was at her best in Dell' Acqua's "Villanelle," although her other program numbers were very good, specially considering that she was naturally nervous. Mrs. Davis made her New York debut, singing a group which included "Dearest," (Henley-Homer), "Danny Boy" (County Derry air), "Trees" (Kilmer-Rasbach) and "True Love Faileth Never" (Evile); her audience liked her work and recalled her with enthusiasm. Special mention should be made of the solo by Miss Condit in "Capri," and the violin obligato work of Miss Schaar, both of these artists are members of the club. The final number on the program was the aria and chorus from the fourth act of Verdi's "Trovatore," Mme. Cox singing the solo.

Altogether it was a very delightful concert, the formal atmosphere which generally prevails being conspicuous by its absence. This was so much the case that when the audience insisted upon a repetition of that old negro favorite, "Golden Slippers," Mr. David included it within the field of his baton and every one present sang those lilting strains as though they were the chorus instead of the audience.

Louis Simmions' Pupils Win Success

Bernardo Olshansky, baritone, and Dorothy Rust Hemenway soprano, two artist pupils of Louis Simmions, the New York vocal coach, were heard in a song recital in the Academy of Music Foyer, Philadelphia, Pa., on May 2, both singers being enthusiastically applauded. The program contained numbers by Caccini, Falconieri, Handel, Massenet, Sibella, Maria Bachman, Georges Hue, Paladilhe, Rimsky-Korsakoff, Gretchaninoff, Tschaikowsky, Lishina, Watts, Clarke, Horsman, Miller, H. L. Wilson and Curran.

Leading Philadelphia papers speak in highest praise of these two artists. The North American-Commercial News says: "Splendid vocal equipment and notable interpretive art are seldom found in the perfect combination disclosed by the Russian baritone, Bernardo Olshansky, who gave a recital in the Academy Foyer last night. It was Mr. Olshansky's first public appearance here, and he speedily established himself with the large and cordial audience as a concert artist of the first rank." The Evening Bulletin comments as follows: "Miss Hemenway sang two groups of songs . . . Her clear, strong soprano was effectively used in Handel's 'O Sleep, Why Dost Thou Leave Me.' The Public Ledger remarks: 'Mr. Olshansky gave songs in English, Italian, Russian, French and even Roumanian (a group of three folk songs). The 'Mignonette,' of Maria Bachman, was dedicated to the artist. He was stormily applauded by his hearers for everything he did. Dorothy Rust Hemenway revealed a light and pleasant voice and was received with marked evidence of favor."

Children of Helen Moller School in Recital

On Saturday afternoon, May 13, at Helen Moller's Little Theater, there was a performance given by the little dancers of the Helen Moller School. The numbers on

the program were interesting and were given with grace and talent by the children. Special mention must be made of the work of Hazel Garfinkel and Ruth Goodman. These two children did most of the dances on the program; they have poise and carried through their parts with intelligence. Altogether, it was an enjoyable afternoon.

American Institute Recitals and Alumni Dinner

New York's Music Week was signalized at the American Institute of Applied Music, Kate S. Chittenden, dean, by several programs of unusual merit. May 5 occurred the ninety-ninth sonata recital, the participants being Isabel Scott, Louise Keppel, piano; George Raudenbush, violin, and J. Lawrence Erb, the latter giving an address, "Music a Cultural Agent." Music of high quality by Mozart, Handel and Schumann was performed by the three artists, and Mr. Erb's address was heard with interest.

May 6 Raymond Moore, baritone (Lanham pupil), and Samuel Prager, pianist (Chittenden pupil), gave a program of fifteen songs and piano pieces. Among these were classic and modern songs and piano works. The one hundredth sonata recital will take place May 26.

The first dinner of the newly formed Alumni Association of the American Institute was held at the Great Northern Hotel, May 1. One hundred and one former students of the institute sat down to dinner and to the feast of merriment which accompanied it.

McCall Lanham, president of the association, was toastmaster, and introduced the speakers with appropriate remarks. The speakers were Kate S. Chittenden, dean of the institute; Herbert Wilber Greene, founder of the Metropolitan College of Music, from which the institute sprang; Frank Miller, one of the best known of the institute's alumni, and J. Lawrence Erb, managing director of the institute. Officers for the ensuing year were elected as follows: McCall Lanham, president; William Fairchild Sherman, first vice-president; M. M. Hansford, second vice-president; Miriam Steeves, recording secretary; Anastasia Nugent, corresponding secretary; Mrs. George Welwood Murray, treasurer; H. Rawlins Baker, Mabel Wood Hill and J. Lawrence Erb, executive committee.

The Alumni Association was formed in March and numbers nearly two hundred. Its membership represents nearly every State in the Union.

The Seymour School of Musical Re-education

The Seymour School of Musical Re-education announces the opening of the sixth summer session, covering a program of intensive study over a period of six weeks, from July 10 to August 19.

The Seymour School differs essentially from the traditional conservatory of music in its psychological approach. The methods of instruction followed stand throughout for fundamentals which definitely enter into life in all its phases. The creative process in music as in life is from within outward. In order to enter into the spirit of music one must inwardly hear and afterward realize what has been heard. This means in the majority of cases an entire re-education. It means reversing the process of music education from one commencing with mechanical drill to one in which an inner awakening is the first and most important process—the process of nature by which all true growth is accomplished.

There will be special courses for children, courses in musical re-education, practical drills in music fundamentals, music appreciation for children, physical re-education (relaxation, co-ordination and concentration) theory and practice of voice education, and lectures on the psychology of music education.

Mellish Entertained at Dinner and by Kiwanis Club

Previous to her very successful recital recently at Hardin College, Mexico, Mo., Mary Mellish, Metropolitan Opera soprano, was the guest of honor at a dinner given by Hardin College to her and the members of the State board. After the concert a reception was held and many people had the pleasure of meeting the singer who had so charmed them with her singing. During her short stay in the college town before proceeding to other engagements Miss Mellish was also the guest of the Kiwanis Club at luncheon.

A. V. Broadhurst Arrives

A. V. Broadhurst, a member of the firm of Enoch & Sons, music publishers of London and New York, arrived on the Mauretanian on May 12 for a visit to the American branch. Mr. Broadhurst will also visit Boston, Toronto and other centers while on this side.

OPPORTUNITIES

A PIANIST, teacher and composer of reputation, now successfully located in a Western city, would like to become associated with a well established school of music, or with music department of one of the larger colleges in the East. Address "P. T. C." care MUSICAL COURIER, 437 Fifth Avenue, New York.

WANTED—Address of Fay Cord, soprano, formerly of Boston, is desired. Address "F. O. R." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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DIRECTOR WANTED—There is an opening in a school in the West for a teacher of theory, harmony and composition, to act as associate director. A man who understands organization, has executive ability, and has had some experience in school work. The position is a good one for the right man. All applications will be kept confidential. Address "R. N. H." care MUSICAL COURIER, 437 Fifth Avenue, New York.

MUSIC TEACHER WANTED—Address United States Civil Service Commission, Washington, D. C., before May 31, 1922.

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A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.



S. WESLEY SEARS,

organist and choirmaster of Saint James' Church, Philadelphia. The choir of this church consists of forty-six men and boys, who sing unusually well. Large congregations have been attracted to the special Sunday afternoon musical services conducted by Mr. Sears, and in which prominent instrumentalists have taken part. On Ascension Day, Thursday, May 23, at ten o'clock in the morning, Dvorak's Mass in D will be sung with an accompaniment by forty players from the Philadelphia Orchestra, conducted by Mr. Sears. An account of this service will be published in an early forthcoming issue of the MUSICAL COURIER.

Gay MacLaren Back from West

Gay MacLaren, who opened her Western tour at Omaha in January, has just returned to New York. As always, her appearances were a sensation. Committees in the new towns write her management: "You did not tell us half."

Return dates have been booked in every town. After playing Salt Lake on January 17 she returned in response to popular request on March 28 and is to go back in October.

Of her first appearance Ora Leigh Traughber writes in the Salt Lake Tribune: "To play one role well is a triumph in dramatic art; to play many diversified parts in rapid succession so that they assume reality without the aid of costume or scenery, is a gift almost beyond human conception. Such was the reproduction of 'Enter Madame' given by Gay MacLaren at Assembly Hall last night."

Simmons Sings for Harvard Club

William Simmons, baritone, of New York, was soloist at the dinner given at the Harvard Club on Saturday evening, May 6, in honor of Henry Krehbiel's fiftieth anniversary. He was accompanied by an orchestra of twenty-five pieces, under the direction of Franz Kneisel.

Mr. Simmons sang recently at the Spartanburg Music Festival and is in receipt of a letter from Louis Bennett, expressing his great pleasure in having had the baritone at the festival. Mr. Bennett stated that the singer's magnificent voice and fine personality created a fine impression. Mr. Simmons' appearance at the festival was so successful that Mr. Bennett is looking forward to bringing him there again some time in the future.

Reed Millers in Amsterdam "Elijah"

Nevada Van der Veer and Reed Miller have been engaged for an "Elijah" performance at Amsterdam, N. Y., May 18. From this appearance the Reed Millers will proceed to their summer place at Bolton Landing, Lake George, to make some preliminary arrangements for the opening of the second season of their summer school in July.

MUSICAL COURIER READERS

May 8, 1922.

To the Editor, MUSICAL COURIER:

May I take this opportunity to write a few words of appreciation of the article by Eugen Putnam which appeared in the last number of the MUSICAL COURIER. This article was of great interest to me, bringing up, as it did, the fact that research work was being done covering the origin of various folk songs. It was especially interesting because it referred definitely and published a variation of one of those songs, "The Yellow Rose of Texas," which I had been familiar with for many years in a slightly different variation but which I had never seen published nor mentioned musically in any way and about the origin of which I had always been intrigued.

I hope that Mr. Putnam's work along these lines will be continued and that musicians generally will show the interest in research of this kind which the old songs really deserve.

Yours very truly,

(Signed) R. D. HUMPHREYS.

May 8, 1922.

To the Editor, MUSICAL COURIER:

Mr. David Mannes has suggested your name as one who might be able to help us get a piano for the use of a teacher of English to foreign born people in the upper East-side. These classes meet in a Library in an upper room, and every once in a while the teacher gives a simple social evening, when her pupils get together to practice their newly learned English and to experience a little friendly intercourse.

There are many different nationalities—for some of the foreign women, especially the Italians, it is a great adventure to get beyond their own walls a little and to break them. I have heard Italians, Spaniards, Hungarians, and Russians, all play their own airs to the evident enjoyment of the audience and the very great pride of their own families, and they all join in singing some of our own songs. It is a step toward citizenship. We have borrowed a place with a piano, and a piano for this place, but we really need an instrument which can remain in the room. Since this is in a public library, one can not advertise from there, so as chairman of the committee interested I am writing from my own home. Of course, full details and a cordial invitation to attend one of these evenings would go to anyone who could help us. The Tribune published a card for us, but evidently the public is not giving pianos broadcast. Perhaps you may reach a more generously supplied or disposed public.

Anyway I thank you for reading this appeal, and if you can do anything to bring the piano, we shall be most grateful.

Very sincerely yours,

(Signed) MARY BULLARD LEWALD.

Chairman Americanization Committee, New York Branch, American Association of University Women, 99 Claremont Ave., New York City.

Birdice Blye on the Pacific Coast

Birdice Blye has returned to the East after six months spent on the Pacific Coast giving recitals.

Alfred Metzger, editor of the San Francisco Pacific Coast Musical Review, on February 18, wrote: "Birdice Blye, the distinguished pianist, is rapidly becoming as great a favorite on the Pacific Coast as she is in the East," and further said, "the noted American pianist is gaining rapid popularity on the Pacific Coast, thanks to her continued successes in numerous concert appearances." Of Miss Blye's San Francisco recital, December 30, Mr. Metzger writes: "In San Francisco she aroused great enthusiasm when she played for the Red Cross for the wounded marines," and that "she has received most enthusiastic notices on her entire coast tour."

Miss Blye opened her season, October 21, with a return engagement at the State Normal College of Montana, at Dillon. The newspapers agreed "it was the finest recital ever given there."

At the State College of Washington at Pullman, on October 25, she had an immense audience, every available space in the huge Auditorium being filled with enthusiastic students.

At Spokane, Miss Blye gave a recital at the Normal College, October 27, and at Spokane College on October 28. Marguerite Serrys, critic of the Spokesman Review, October 28, in a lengthy article in praise of the recitals, calls her "an artist of brilliant execution and high ideals. Her phrasing is a pleasure to listen to," and speaks of her "particularly delightful playing of Chopin, 'revealing many noble moments,' and of 'her charm and distinction'."

In Seattle, November 1, Miss Blye gave a recital in the new Theater of the Cornish School of Music. The Seattle Times, November 2, spoke of the "appreciative audience," "liberal applause throughout the program" and of her "well grounded musicianship, technical facility and brilliancy."

David Scheetz Craig, editor, in the December number of Music and Musicians, Seattle, said: "Miss Blye's interpretation showed the wealth of her resources. Chopin, Beethoven, Debussy, Liszt, and others lived over again in their creations, and Miss Blye illuminated their music in the most artistic fashion."

Miss Blye began her California engagements at Santa Rosa, November 15. The Republican, November 16, said: "Every number on the splendid program was a finished work and the audience was enthralled under the spell of her music. The large Auditorium was filled to overflowing." This was followed by a number of other recitals in California, receiving everywhere the highest praise. Short extracts from a few of the lengthy complimentary notices written by well known California critics are quoted here-with:

Dr. R. M. Hollingsworth, in the Monterey Cypress and American, January 13, said: "Miss Blye played superbly and held the closest attention of her hearers which is the true test of artistic achievement." Helen E. Ward wrote in the Salinas Daily Journal, January 6: "Miss Blye, vir-

tuoso pianist, justified her reputation of one of the world's greatest musicians." Nellie Z. Smith, in the Pacific Grove Review, pronounces "Miss Blye's recital by far the finest ever heard on this Peninsula." Mabel G. Young, in Carmel Pine Cone, February 13, calls Miss Blye "an artist of the highest type." The Woodland Democrat, December 10, says, "she played her way into the hearts of a sympathetic audience." Sheldon P. Patterson in the San Jose Mercury Herald, March 5, calls Miss Blye "an artist of extraordinary gift and accomplishment" and writes of "her superior



BIRDICE BLYE,
at Sunset Cliffs, Cal.

artistry, grace and delicacy of performance" and "mastery of the piano."

Peterson Delights Lewiston, Me.

May Peterson never seems to fail an audience. Not so long ago the attractive soprano of the Metropolitan Opera Company at the eleventh hour was called to Lewiston, Me., to appear before the Orpheon Club in place of Mme. Lashanska, who was indisposed. Not only did Miss Peterson come up to all expectations, but she also did more—she made such a splendid impression that they want her back again.

The Lewiston Evening Journal said: "As for May Peterson, the eleventh hour artist, why, the silver lining of the dark cloud that overshadowed the Orpheon concert for two or three anxious days, turned out to be a lining of pure gold. Perhaps May Peterson will come to us again and then we shall greet her as she deserves—with a crowded house; but anyway, it was the Orpheon and its indefatigable president, Dr. L. R. Lafond, who had the honor of introducing her to Lewiston, and a prima donna of such piquant charm, such fresh and youthful liveliness and such a glorious voice this city has rarely heard. After a brief explanation of the changes on the program necessitated by the unexpected illness of Mme. Lashanska, who was to have appeared at this concert, dainty May Peterson stepped forth to console the audience, who straightforward forgot their need of consolation in contemplation of the graceful figure draped in turquoise and gold brocade and the animated face. As prima donna Miss Peterson is refreshing in her unaffected simplicity, her youth and her vitality. Not having heard Miss Peterson in opera and only in one aria of a light and buoyant type, we shall think of her, first of all, as a poet who expresses herself in song. Each of her five programmed songs was a tone poem, full of delicate color and graceful form and imagination. She has a sense of humor and plenty of youthful verve. Unlike many singers, Miss Peterson can give full expression to the thought without any sacrifice to tonal quality. The thought! That is what this artist always tried to bring out. That her audience may become better acquainted with her songs she gives a brief but breezy description of their content—and, by the way, her speaking voice is singularly musical and pleasing."

In commenting upon her voice, the same critic said: "Her voice is a most unusual one, of crystalline clearness and purity, admirably even through its whole range, limpid and lovely in its high notes and very appealing in its lower tones. Her intonations are always satisfying . . . Lewiston people will long remember May Peterson's voice—and her smile."

Lillian Croxton Entertains Large Audience

On April 25 the Fraternal Association of Musicians gave a musical evening at which Lillian Croxton, coloratura soprano, delighted a large audience by singing compositions by Handel, Shaw, Verdi and others, all of which were artistically sung. Mme. Croxton has a delightful coloratura voice, extremely clear and of fine quality. She has given several programs throughout the season at various places at which she has always been successful. Several new programs are being arranged by her for the coming season.

Dickson Work Appreciated

John Colville Dickson, conductor of the chorus choir of the First Presbyterian Church of East Liverpool, Ohio, presented "The Seven Last Words of Christ," by Dubois, on Easter Sunday evening. The work was so well received that a second performance was given the following Sunday evening at Beaver Falls, Pa.

Connecticut S. F. M. C. Convention May 25

The Connecticut State Federation of Music Clubs will hold its annual convention at the Hotel Stratfield, Bridgeport, May 25. Mrs. Harry C. Ives, president of the Bridgeport Wednesday Afternoon Society, will have general charge of arrangements, and Mrs. John C. Downs, State president, will preside.

I SEE THAT

Claudia Muzio will divide her operatic appearances next season between the Chicago Opera and Monte Carlo. Rena MacDonald, L. E. Behymer's representative, is in New York.

Rudolf Ballin, husband of Mme. Pappenheim, noted singer, is dead.

Beatrice MacCue has returned to New York after a three months' stay in Miami, Fla.

Grace Kerns was soloist at the funeral services held for Henry P. Davison.

M. H. Hanson has undertaken the exclusive management of the New York Trio.

The Bush Conservatory, Chicago, recently organized a Symphony Training School Orchestra.

Jules Falk, violinist, is filling ninety-four engagements this season.

Tito Schipa has been appointed a captain of the police by Commissioner Enright.

Myron W. Whitney will teach voice at the David Mannes School next season.

Frederick Gunster is meeting with success on tour with Geraldine Farrar.

Manfred Malkin is as clever at talking as he is at playing Tetraccini has written a book which she has entitled "My Life of Song."

St. Louis, Mo., observed Music Week on a large scale. Bruno Walters' resignation as director of the Munich Opera has caused a musical crisis in Munich.

Frieda Hempel will sail on the Aquitania on May 23. Ebba Fredericksen won the Lyon & Healy prize of a \$500 violin presented to the most talented member of Czerwonky's class at Bush Conservatory.

Ysaye has resigned as conductor of the Cincinnati Symphony Orchestra.

John McCormack has arrived in London and cabled that he is "feeling fine."

Auditions for singers and instrumentalists who would like to appear this summer at the Stadium concerts will take place from about May 15 to June 1.

The Philadelphia Orchestra will give three sets of concerts in Pittsburgh next season instead of five.

Cantor Rosenblatt has dedicated his latest composition to Edwin Franko Goldman.

J. Anthony Atchison has made a bust of Caruso for the Washington Opera House.

An article on page 11 tells what the Beethoven Association has accomplished.

The piano on which Wagner composed most of the "Ring" is being brought to America.

Mme. Calve has adopted Juliet Griffiths Mosher as her protégée.

Rudolph Reuter recently made his ninth appearance this season in Chicago.

Isabelle Whitehill sailed for London last Tuesday to join her husband, Clarence Whitehill, who is singing at Covent Garden.

The Music Industries Chamber of Commerce will hold a six days' conference at the Commodore, beginning June 5.

There will be a great Franco-American festival at the Paris Opera early in June.

R. E. Johnston has an extensive list of attractions for next season.

Rene Benedetti is the winner of the Edouard Nadaud prize of the Conservatoire, Paris.

In a recent interview Schumann Heink said that every American is a musician.

The Commonwealth Idea, a publication, stated that John McCormack has more friends than any other singer in the world.

Edwin Grasse has been elected an honorary member of the Johns Hopkins Orchestra Association of Baltimore.

James Price appeared on two occasions at the Spartanburg Festival.

William Wade Hinshaw made a fine profit during the past season giving grand opera in English.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers began their London season on May 15 at the Coliseum.

The American Institute of Applied Music has formed an alumni association with McCall Lanham as president. Elizabeth D. Leonard conducts the Cecilia Society of Ridgewood, N. J.

There were over 1,000 attendants at the Mozart Society's thirteenth annual breakfast on May 6.

Nellie and Sara Kouns were soloists at the final concert of the Troy Vocal Society this season.

Marguerite Alvarez sang before a packed house at the Auditorium Theater in Chicago on May 9.

Vera Curtis again substituted in a leading soprano role at short notice.

Chamlee and Reddick have been elected honorary members of New York University by the class of 1922.

The Letz Quartet has added the Cincinnati College of Music to the long list of educational institutions where it will fill engagements next season.

A. V. Broadhurst, of the London branch of Enoch & Sons, arrived in New York last Friday.

Sixty students at the Institute of Musical Art are eligible for artists' diplomas this year.

Charles Hackett scored a tremendous success in his first performance of "Tosca" at the Opera-Comique.

Magdeleine Du Carp, the French pianist, will not return to this country until the season 1923-24.

Tandy MacKenzie, lyric tenor, has left for San Francisco, en route to his native Hawaii.

Samuel Selwitz has opened managerial offices in Chicago.

Leone Kruse is the name of another pupil of William S. Brady who will enter the concert field.

Helen Fogel has been referred to as a "wonder child" pianist. Rochester keenly regrets the conclusion of Joseph Bonnet's ten weeks' engagement as a member of the faculty of the Eastman School of Music.

The seventh annual convention of the State Music Teachers' Association was held recently in San Antonio.

Owing to a severe cold, Schumann Heink has had to cancel the remainder of her spring tour.

New York is to have another symphony orchestra, with Dirk Foch as conductor.

G. N.

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